

Interior Lighting

室内灯光设计

杜丙旭 编 李 婵 译

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Is Your Lighting Application Efficient ?

By: George C. Bosson, IES, LIRC

Overemphasising luminaire efficiency, at the expense of application efficiency, can result in offensive glare or gloomy spaces, even while conserving energy.

The "greening" of commercial construction and renovation is not a fad. More than 30 states, 135 cities and 10 Federal agencies now require or encourage new public buildings to register with the LEED green-building rating system. As public construction continues to benefit throughout 2010 and 2011 from the 2009 American Recovery and Reinvestment Act funds, green-building practices are more important now than ever before. By 2013 McGraw-Hill Construction predicts that the green-building market will grow to 25 percent of the value of all new construction starts, or about \$140 billion.

In the professional discipline of lighting, this is creating extraordinary opportunities to design lighting solutions that provide effective lighting output with optimal visual comfort, attract interest, and reveal form and architecture indoor and outdoor. It is also creating extraordinary risks, as designers are pressured to emphasise LEED points over the quality of lighting performance and efficiency metrics over people's needs. This is not to say that lighting should not be efficient: lighting should be very efficient. But the metrics of efficiency tell only part of the story of what lighting does. Overemphasising these metrics can still result in unintended offensive glare or gloomy spaces.

Good lighting design does not start with product; it begins with need: what emotional response does a professional lighting designer or architect want to stimulate in users of a space? What surfaces and objects should be lighted, at what intensity, to draw attention and shape spatial perception? How much light do users need on task surfaces to enable them to perform those tasks without headache, eye strain, glare or veiling reflections? Once these design decisions are made, light source and luminaires can be more accurately selected. The right luminaire for the job is often not the one that is most efficient in lumen output but, rather, in lumens onto worksurfaces or lumens on the ground or floor.

Luminaire efficiency may be judged based on input watts, luminous efficiency, efficacy rating (lumens per watt) and a coefficient of lamp utilisation. As luminous efficiency is published in most photometric reports and catalog sheets, designers often focus on this one metric. It is an important metric, telling us the percentage of light produced by the lamps in a luminaire that is, in turn, emitted by the luminaire.

But it only tells part of the story of luminaire performance. Overemphasising it can lead to ultimately weaker or improper lighting choices for applications at hand. After all, a bare lamp offers 100 percent efficiency but would not be a good choice in, say, a classroom. The most efficient luminaires—particularly unshielded luminaires with direct light distribution—can easily be "glare bombs" when installed with clear or no lensing, in applications with lower mounting heights, or by simply installing too many fixtures.

Attention to lighting choices and their design can result in luminaires that are not only energy-efficient and energy-saving, but provide more effective lighting solutions for offices, classrooms, stores, public spaces and grounds.

- Application-efficient lighting, as contrasted with output efficiency-only criteria, is judged by entirely different goals:
- It provides adequate and proper light levels for good task visibility, and performance in specific applications;
 - It distributes uniform illumination where needed, with shadow and contrast for interest;
 - It maximises visual comfort by minimising glare, including irritating reflections on computer screens;
 - It renders colours and skin tones naturally.

你的灯光运用高效吗？

文：乔治 C·伯森（美国照明工程学会会员、照明工业资源协会会员）

以灯光运用的效率为代价，过度强调灯具的使用效率，可能产生令人不快的灯效或是令人沮丧的空间，即使它实现了节能。

商业建筑和翻修的“绿化”不是一时的狂热。当今30多个国家、135座城市、10个联邦机构都需要或者鼓励新的公共建筑在能源与环境建筑认证系统（LEED）下进行注册认证。伴随着公共建筑在2010年到2011年间不断受益于2009年《美国恢复和再投资法案》基金，现在，做绿色建筑的重要性比以往任何时候都更大。麦格劳希尔建筑公司预测，到2013年，绿色建筑市场将占据所有新建建筑价值的25%，达到约1400亿美元。

就照明设计专业领域来说，这带来了绝佳的机遇，让我们能够设计照明方案来提供高效的照明，最舒适的视觉效果，吸引注意力并将建筑及其形式在室内外进行表现。但与此同时，这也带来极大的风险，因为这就强迫设计师去强调节能环保方面，而忽视灯光的表现力，强调灯光效率标准，而忽视人们的需求。不是说灯光不应该高效，事实上灯光应该是高效的，但是效率标准仅是灯光设计的一部分。过度强调这些标准可能无意识中就会导致令人不快的灯效或是令人沮丧的空间。

好的灯光设计不是始于产品，而是始于需要：一位专业的灯光设计师或建筑师想要在空间的使用者心理引起怎样的情感反应？为吸引注意力并塑造对空间的感观，哪些表面和物体需要照明？以怎样的强度？在需要照明的表面上，空间使用者需要多少灯光才能让这些表面达到期望的效果，而不会因强光或反射而刺眼或引起头痛？做出这些设计决定后，才能具体选择光源和灯具。对于一个照明设计来说，恰当的灯具通常并不是在光输出方面最高效的那个，而是在需要照明的表面或者地面上光输出最佳的那个。

灯具效率可以用输入电量、照明效率、效能等级（流明/瓦特）以及灯具利用系数来判断。由于照明效率在大多光度测定报告和介绍目录里都会发布，所以设计师常常只关注这一个标准。这的确是个重要的标准，它可以告诉我们一个灯具中的灯泡产生的光的比例，也就是灯具发射出的灯光比例。

但是，这只是灯具表现力的一部分。过度强调这一标准可能导致在可供选择的灯具中，选取了表现力弱或者不恰当的灯具。毕竟，光秃秃的一盏灯能发挥100%的效率，但却不一定是好的选择，比如说在教室里就不适宜。最高效的灯具，尤其是不用灯罩遮蔽、直接让灯光照射出来的，如果安装时用透明的透镜或者不用透镜，安装位置又不高，或者数量太多，很容易变成刺眼的“炸弹”。关注灯具的选择及其设计，可能会带来双赢的灯具——既高效节能环保，又能为办公室、教室、商店、公共空间和广场提供更有效的照明。

- 高效运用的照明，不同于仅考虑灯光输出效率的标准，而是以完全不同的目标来衡量：
- 提供充分、恰当的照明水平，保证照明任务的可见度，以及在特定应用中的表现力；
 - 在需要的地方提供均匀统一的照明，并以光影对比效果增加趣味性；
 - 通过降低光线刺激，包括电脑屏幕上令人反感的反光，提高视觉舒适度；
 - 自然处理色彩和表面色调。

Application-efficient lighting employs a different, superior set of metrics:

1. Average maintained footcandles, which approximate Illuminating Engineering Society (IES) recommendations, adjusted if needed based on designer judgment;
2. Spacing criteria for luminaires, which should ensure a.) they are not spaced too far apart from each other, resulting in a visually fatiguing patchwork of light and dark spaces, and b.) they are not spaced too far from walls, resulting in dark walls and a gloomy atmosphere;
3. Luminous intensity measured in candelas, which avoids direct and reflected glare by a.) not being above 300 candelas at a viewing angle from a luminaire of 55 degrees in open offices, according to IES Recommended Practice for office lighting, b.) not being above 1,000 candelas at 65 degrees for luminaires in high-ceiling spaces such as warehouses, and c.) not being above 600 candelas at 65 degrees in other applications;
4. Colour rendition index (CRI) should be >80 CRI for most indoor commercial applications where skin tones and human interaction are important, and >90 for applications where colour matching is critical.

Saving energy is easy today with the new lower wattage linear fluorescent and some LED luminaires. Providing good and proper energy-saving lighting can be challenging to get right.

The most appropriate metric for efficiency is lighting power density (LPD), a measure of efficiency for a lighting application, not an individual luminaire. LPD establishes the basis of energy codes by providing a budget for lighting load based on maximum allowable watts per square foot. An energy-effective lighting design, therefore, is one that achieves specific design goals, for the lowest LPD. In offices, for example, LPDs as low as 0.7 Watts/sq.ft., or 30 percent less than ASHRAE 90.1-2004 using the Building Area Method, are entirely achievable with high lighting quality, using luminaires nominally less efficient than others that trade-off efficacy for glare.

By addressing each element relative to the others, you may achieve a well-lit environment and the lighting plan then evolves into a contributor to:

- the natural environment via reduced energy, lamps, mercury & materials;
- people's perception and appreciation of the architectural environment;
- and workers' capability to complete their tasks comfortably.

By using CIQ metrics—basing luminaire selection on efficiently satisfying an application's lighting goals, rather than simply converting more watts and lamp lumens into luminaire output—designers can develop projects with lighting that both satisfies actual and desirable human needs, while minimising consumption of energy and materials.

(George Bosson is a longtime IES member. In his career to date, he has worked for Elliptipar and the former JJI Lighting Group. He is head of the a • light division of AmerillumBrands and a director of that corporation.)

高效运用的照明采用一系列不同的、更高级的标准：

- 1.保持平均尺烛光，接近照明工程协会（IES）推荐的标准，如有需要，根据设计师的判断适当调节。
- 2.灯具的空间标准，应保证：a.彼此间距不太远，否则亮暗空间交替会造成视觉疲劳；b.离墙不太远，否则会造成墙面过暗，氛围黯淡；
- 3.光线强度以坎德拉为单位测量，这样能避免以下原因引起的直接强光或反射强光：a.据照明工程协会的办公照明推荐标准，在开放式办公空间中，从灯具处以55度的视角观看，达不到300坎德拉；b.在高举架空间中（如仓库）灯具65度视角达不到1000坎德拉；c.其他应用中65度视角达不到600坎德拉。
- 4.对于大多商业室内空间照明，表面色调和人的感官反应很重要，显色指数（CRI）应大于80CRI，而当色彩搭配是关键时，指数应大于90CRI。

今天，有了新的低瓦数线形荧光灯具和各种LED灯具，节能已经变得很容易了。然而，要提供良好、恰当的节能照明仍具有挑战性。

最适当的效率标准就是照明功率密度（LPD），一种测量照明应用效率而不是某一个灯具效率的方法。照明功率密度通过对基于每平方英尺允许的最大瓦数计算出的照明负载做一个预算，从而建立节能基础。因此，一个节能的照明设计要能以最低照明功率密度达到特定设计目标。比如说，办公室的照明设计，低达0.7瓦/平方英尺的照明功率密度，或比美国采暖、制冷与空调工程师协会（ASHRAE）90.1-2004标准低30%的照明功率密度，都完全可以用高质量的照明来实现，用到的灯具虽然名义上没有那么高效，但在光线效能上得以平衡。

通过权衡各种元素及其关系，你可以打造一个良好照明的环境，这种照明设计进而对以下方面做出贡献：

- 通过降低能源、灯泡、汞和材料的消耗来保护自然环境；
- 人们对建筑环境的感观与欣赏；
- 工人能够舒适地完成他们的工作。

通过采用CIQ标准，将灯具的选择以高效满足照明应用目标为标准，而不是简单地将更多瓦数和流明转变为输出光线，这样，设计师在设计照明项目时，能够既满足人们的实际需要和期望，又能够实现能源和材料的最小化消耗。

（乔治·柏森长期以来一直是美国照明工程学会会员。在他的整个职业生涯中，曾为Elliptipar公司和前JJI照明集团效力。现全权负责AmerillumBrands公司的a • light分部，并为该公司董事之一。）

Important Aspects of Lighting Designing

By: Rafael Gallego, PLDA professional member, APDI co-founder and professional member (Spanish Professional Lighting Designer's Association) and CEI member (Spanish Lighting Committee.)

Today the developing ways of lighting design, challenges we face, technologies being developed and going to be applied are of greatest concern for lighting designers.

Lighting is a social necessity. We need light to develop our activities and to create security. The basic need of lighting is to illuminate a space, full of light in general. In many underdeveloped countries and even in some parts of the developed countries, the only approach of lighting is: a bulb or a fluorescent light in the ceiling of a room... It is light to see. However, concerning spaces, it is important to communicate them. To do this we must create hierarchies of light levels and emphasise its architectural peculiarities, order, and rhythm. To generate both emotion and surprise aesthetically, it is light to watch and contemplate, and even to delight. This is the present situation of most lighting design projects. Emotion is generated through order and rigour. Today, the projects are composed of two core "ingredients". The technical aspects such as consumption, lamp life (in hours as in performance), colour temperatures, type of luminaries to be used, accessories, and control systems are measurable data, easily manageable with the possibility of regulating standards. The aspects that will set values for items include efficiency, sustainability, maintenance, etc. And of course the subjective aspects, which are as important or more than technicians, even if more difficult to define, quantify and include in legislation. In the metaphor of an iceberg, the technical aspects represent those parts of it that remains above water. They are visible, measurable and quantifiable. Instead, the subjective aspects would be those parts of it that are under water. We know that it is the most part of the block of ice, but we can not see, and we do not know its shape... Though we are developing tools to acquire knowledge about with all our accumulated experience. We have very well solved the technical problems, and further developed to have better characteristics, but the subjective part is not the object of major studies and developments because it does not provide economic benefits, at least for now. The technical aspect of lighting projects has experienced significant development, but this is done by, for example, engineers. We, as lighting designers should incorporate this technical development to the subjective part, which we define as the added value of the project. What are those subjective components that make completely different a project done by a lighting designer from another professional?

The importance of the user
A design should be developed with the user of it taken into account. A lighting design that does not take into account the user of it is doomed to failure. On one side, it is very important to know the space from the architectural point of view. Their volumes, prominent architectural elements, finishings and also the concept that the architect had in mind to develop this architecture. The same happens for interior design and landscaping. Once those architectural aspects are known, we need to know how will be the use(s) of the space to illuminate it properly. Realising a comprehensive exercise of "putting yourself in the place" of the user, "travelling imaginatively" through the space, and "making" the activities of the place should give us a wealth of information we use to implement the lighting design. Finally we need to know the user. How people perceive spaces, how we see, what issues make the vision easy, how to empower them, what the difficulties are and how to avoid them...

Factors influencing the vision
Perhaps the most important factor influencing the vision is the contrast. The contrast is caused by differences between colours or luminance (portion of light reflected by a body arriving on the eye) and between an element of the visual field and the rest. The sharper the contrast, the better we will distinguish details and we will produce less fatigue during the process of vision.

灯光设计的几个重要方面

文：拉斐尔·加列戈（专业照明设计师协会（PLDA）职业会员；西班牙职业灯光设计师协会（APDI）职业会员和创办者之一；西班牙灯光协会（CEI）会员。）

当今灯光设计的发展方式，我们面临的挑战，不断发展、应用的技术，都对灯光设计师具有重要意义。

灯光设计是一种社会需要。我们需要灯光来开展活动，增强安全感。其基本需要就是给一个空间提供照明，一般来说就是让空间充满光线。许多发展中国家，甚至发达国家的个别地方，照明方式只是在屋顶安一个灯泡或荧光灯，为了可见度而照明。然而就空间来说，表达空间更重要。要想表达空间，我们必须创造不同层次的照明，强调建筑的独特之处、秩序感和韵律感。要从美学上引发情感和惊喜，就要利用灯光来让人注视、冥想甚至给人带来愉悦。大多数灯光设计项目都是这样，通过秩序感和严密的设计来触发情感。当今的项目多由两个要素构成。技术方面，包括耗能、灯泡的寿命（能工作多少小时）、色温、要用到的灯具类型、装饰、控制系统等，都是可以测量的，通过调节标准很容易掌控。而赋予项目以价值的则包括效能、可持续性、易维护性等。当然还有主观方面，这跟技术方面同样重要，甚至更重要，尽管在定义上很难体现出来，因为无法定义或者界定具体标准。如果用冰山来隐喻的话，技术方面代表了水上的部分。这部分可见、可控、可计量。而主观方面则是水下的部分。我们知道，这是冰山的绝大部分，但是我们看不到这部分，也不知道其形状，尽管我们正在利用我们积累的全部经验来开发能了解它的工具。我们已经很好地解决了技术方面的问题，并进一步发展完善，但是主观方面却不是研究和开发的主要课题，因为这方面并不能带来经济效益，至少现在还不能。灯光设计项目在技术方面已经取得了长足的进步，但是这进步却是别人的，比如说工程师。而我们作为灯光设计师，将主观方面界定为“为项目增值”，应该将这些技术进步引入主观方面上来。同一个项目，不同的灯光设计师来做就会带来完全不同的效果，那么这是哪些主观因素造成的呢？

使用者的重要性
设计一个项目，必须要把使用者考虑进来。一个灯光设计如果不去考虑使用者，那么它注定是失败的。一方面，从建筑的角度去认识空间很重要。各个房间、突出的建筑元素、表面装饰以及建筑师设计这座建筑的理念。室内设计和景观设计也是如此。了解了这些建筑方面之后，要想设计恰当的照明，我们需要知道这个空间的使用者是什么样的。把自己放在使用者的位置上，凭借想象力在空间中游走，模拟空间中会发生怎样的活动，这一系列方法会给我们很多信息，帮助我们实施灯光设计。最后，我们需要了解使用者。人们怎样去认识空间？我们如何去审视？什么元素让视觉更舒适？怎样利用这些元素？我们面对哪些困难？如何去避免这些困难？

影响视觉的因素
影响视觉的最重要的因素可能就是对比。对比是由颜色或亮度（经由物体反射进入眼睛的光线）的差别以及视觉领域的元素跟其他元素的差别造成的。对比越鲜明，我们就越容易注意到空间中的细节，并且能够让人们的视物过程减少疲劳。

The care in lighting helps a lot, as it can get to compensate low contrast in colours by increasing the luminance. The contrasts allow us to separate planes, generating hierarchies, etc. What is more important is that it is not fatiguing.

Vision is not ocular; it is cerebral

The "picture" that has taken by our retina is sent to the brain where a compendium of psychological aspects (past experiences, cultural factors, interest, etc.) Will permit the same information acquire different aspects to different people.

For a person with normal vision, over 70% of all the information he receives is through the sense of sight. The conscious vision consumes a very high amount of our energy (remember a visit to a museum, we went out exhausted) and for this reason, most of our vision is not conscious.

Given the above, it is easy to understand that lighting designs should take full account of this unconscious and cerebral vision and brain. Propose effects very easy to capture, operate in different cultural environments (now globalisation helps) and hardly requires the use of our rational brain. Do not fatigues.

The nature cycles

Aspects such as light levels, spectral composition of light, and colour temperature are technical and generate reaction in the body influenced by the characteristics of light. These aspects must be taken into account as positive factors for the design, which improve it rather than creating "noise" in perception.

Recently, a new photo-receptor in the retina has been discovered, unlike rods and cones, whose function is the circadian photoreception for the adjustment of the biological clock. Studies are being conducted on its photopigment (melanopsin) to know the wavelength of light most effective in this role.

Psychological aspects

Shadow is another important aspect in lighting design where management is more complex. The generation of shadows enhances the contrast and also the presence of shadows shows partially some objects. Our brain is responsible for "supplement" and also as a side effect, we will create some "curiosity" attraction.

Many of the ways we have behind us look for these improvements. Technological developments are those with more widespread (and also financial investment) leds, oleds, discharge lamps of lower power, improved regulation of discharge lamps; they are just some of the ways in the name of the efficiency. We will walk through in the future within the technical field of lighting, the measurable, and the legalised.

Outstanding in the subjective aspects is that all the studies are directed towards comfort and even to health by lighting, as the lighting spectrums improved the production performance by making users feel more comfortable.

The use of colour in hospitals, and improvement of mood even in offices, etc. Are the ways to enrich the subjective factors of lighting and the vision process. It would be nice to coordinate the results between the technical and subjective developments, since it seems that the former ignores the latter; there is a border between them.

I want to reuse the "image of the iceberg" expressed at the beginning of the article. Both aspects are one unit, indivisible. The technical aspects have their subjective counterpart.

One example of the lack of dialogue between the two sides is worldwide regulations for the immediate elimination of incandescent lamps. How the prevalence of interest in the name of efficiency, and certainly in business, is going against health.

The famous artist and producer ingo maurer predicted the increasing of visits to psychologists after the disappearance of the incandescent lamp.

It seems only lighting designers are aware of the complexity of the effects generated by the lighting. We have a great task. We should communicate to the rest of society what is important and that a large group of professionals ignore light or do not take it into account.

(Rafael gallego, lighting designer since 1998, plda professional member, apdi co-founder and professional member (spanish professional lighting designer's association) and cei member (spanish lighting committee). In 2004, he co-founded the first lighting design studio in madrid. Later in 2007, he decided to open his own studio, ureolighting (www.Aureolighting.Com).)

细心在照明设计中很有用，因为细心能够通过亮度来补偿色彩上不鲜明的对比。对比让我们能够区分层次，产生等级等等，更重要的是它能够避免让人产生疲劳。

视觉不只是眼睛的事，它涉及心理

眼睛的视网膜捕捉到的图像会送到大脑，进行心理上的汇总（涉及过去的经历、文化因素、兴趣爱好），这样，相同的信息在不同人的处理中就会侧重不同的方面。

对一个视力正常的人来说，他接收到的所有视觉信息中，70%要借助光线。有意识的视觉会消耗我们极高的能量（如参观博物馆，出来时总感觉精力枯竭），因此，我们大多数的视觉都不是有意识的。

鉴于此，我们就会很容易理解，灯光设计应该充分考虑到这种无意识的心理和大脑视觉。设计容易捕捉的景象，在不同的文化环境中做设计（现在我们从全球化中受益匪浅），并尽量不用理性视觉。注意不要产生疲劳。

自然循环

某些方面，如灯光高度、光谱的构成、色温等，涉及技术，会产生受灯光特点影响的人体反应。这些方面必须在设计中作为积极元素来考虑，它们改进设计，而不是为空间的感知设置障碍。

最近发现了一种新的视网膜图像接收装置，它不是杆状，也不是锥状，其功能是通过调节生物钟来决定图像接收的生理节奏。关于这一新发现的感光色素（黑视素）正在研究中，以期了解其最高效的光波波长。

心理方面

“影”是灯光设计中的另一重要方面，其处理更加复杂。影的产生会突出对比效果，同时影的存在也能凸显某些物体的一部分。我们的大脑负责“补充”剩余的部分，伴随发生的，还有我们由于好奇而被吸引。

我们的许多灯光设计方法都寻求在这些方面有所改进。技术发展带来使用更广泛的（资金投入也更多的）LED、OLED照明、低耗能的放电式灯泡、经过改进的对放电式灯泡的管理，这些只是“高能效”名下的一些方法。未来我们会在灯光照明的技术领域、测量以及定义方面走得更远。

主观方面的研究，突出的特点就是所有研究都以舒适照明甚至健康照明为目标，灯光光谱通过让使用者感到舒适，不断改进产品表现。

在医院里运用色彩，在办公室里改善情绪，等等，都是丰富照明和视物过程的主观因素的方法。最好能够将技术发展和主观方面的进步结合起来，因为前者似乎容易忽略后者；二者之间存在界限。我想要再用开篇提出的冰山的隐喻。两个方面构成一个整体，不可分割。技术方面有其对应的主观方面。

二者之间缺乏对话的一个例子就是全世界都存在的严格杜绝白炽灯的规定。我们可以看到利益——当然还有商业——是怎样以“效能”之名与“健康”相悖的。著名艺术家、生产商英戈·毛雷尔预测，白炽灯消失后，去看心理医生的人数将增加。

似乎只有灯光设计师才会注意到灯光产生的效果的复杂性。我们的任务很重。我们应该跟社会上的其他力量进行沟通，告诉人们灯光的重要性以及许多专业人士对灯光的忽视。

(拉斐尔·加列戈，灯光设计师，自1998年以来一直是专业照明设计师协会（PLDA）职业会员，西班牙职业灯光设计师协会（APDI）职业会员和创办者之一，西班牙灯光协会（CEI）会员。2004年，加列戈在马德里与人合办了第一个灯光设计工作室，此后又在2007年决定开办自己的工作室。)

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Lighting, Design and Concept: Designers' Approaches to Lighting Design

灯光设计理念——大师谈灯光设计

From the invention of light bulb by Thomas Edison in 1879 to the application of LED to interior lighting in 2000, the interior lighting design history has witnessed incessant progression and innovation in more than a hundred years. The application and development of lighting in interiors are not only an indication of the progressive civilisation of human beings, but also a marker of the significance of lighting in interior design.


Lighting design comprises of two parts: lamp design and light and shadow design. We have to take into account the relationships between lighting and space, between lighting and decoration, and between lighting and taste, in order to achieve a satisfying overall effect. Lighting design is a marriage between art and technology. Apart from its basic function, interior lighting should be helpful in beautifying a space, decorating an interior, producing an atmosphere and creating a taste. Interior lighting is no longer merely a simple interior design element. It requires a perfect combination of the latest technologies and cultural identities. How to perfectly integrate art and technology into lighting is the primary difficulty a lighting designer or an interior designer encounters.

So, what kind of a lighting design could be called a good one? What should we pay attention to in the process of interior lighting design? How to make lighting maximally contribute to a marvelous interior? In finding answers to these questions, first, let's come to designers' understanding and experience of lighting design.

从1879年爱迪生发明电灯到2000年LED被尝试应用于室内照明设计，人类对于室内灯光的设计在100多年间不断地取得进步和革新。灯光在室内设计中的应用和发展，不仅是人类文明进步的缩影，更表现了灯光在室内设计存在的意义和重要作用。

灯光的设计包括灯具设计和光影设计两个方面的内容，需要考虑到灯光与空间、灯光与装饰、灯光与格调等几个方面的综合效果。单纯就灯光的设计而言，它追求的是艺术性和科学性的结合。除了功能合理之外，更要具备空间装饰、美化环境、营造气氛、提升格调的作用。室内灯光设计再也不是一种简单的设计形式，它要求在设计过程中既要结合现代科技发展的成果，又要突显文化特色。如何将科学性和艺术性完美地结合到灯光设计中是每一个灯光设计师或是室内设计师所要面对的重大难题。

那么，怎样的灯光设计是好的设计，在灯光设计过程中应该注意到哪些事情，灯光设计又如何能够创造一个奇妙的室内空间呢？让我们先来聆听大师们对灯光设计的理解和感悟吧！



Francesca Storaro

Lighting Designer
AILD, AIDI, PLDA, IALD

弗朗塞斯卡·斯托拉罗

灯光设计师
意大利灯光设计师协会 (AILD)
意大利照明协会 (AIDI)
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Francesca Storaro graduated from the Faculty of Architecture in Rome (Italy) on October 30, 1996, with full marks.

Registered in the Society of Architects of the City and Province of Rome on January 12, 1998. Registration.

Advanced master in Illumination Science at the University of Florence's Faculty of Mathematical, Physical and Natural Sciences. Completed on May 9, 2000.

Since 2007, she has been a lecturer at the Academy of Light (Accademia della Luce) and a member of AILD (the Italian Association of Lighting Designers).

Since November 2007, she has been a professional member of PLDA (Professional Lighting Designer Association) and an associate member of IALD (International Association of Lighting Designers).

In March 2009, she was awarded a teaching post for the FSE 2nd level masters course for architectural and artistic lighting engineers at the Faculty of Architecture, Venice.

In 2009, the international architectural lighting magazine "Mondo Arc", on the occasion of its 50th issue, put Francesca Storaro's firm among the top 50 Lighting Design studios in the world.

弗朗塞斯卡·斯托拉罗1996年10月30日以满分的成绩毕业于意大利罗马建筑学院。

1998年1月12日注册为罗马建筑师协会会员。

佛罗伦萨数理与自然科学大学“照明科学”专业高级硕士。结业时间：2000年5月9日。

自2007年以来，在灯光设计学院举办讲座，并成为意大利灯光设计师协会（AILD）会员。

自2007年11月以来，成为职业灯光设计师协会（PLDA）正式会员、国际灯光设计师协会（IALD）准会员。

2009年3月，获得威尼斯建筑学院二级工程师硕士课程的授课岗位，为建筑与艺术灯光工程师授课。

2009年，国际建筑照明杂志《艺术世界》（Mondo Arc）第50期将弗朗塞斯卡·斯托拉罗的公司列入世界50强灯光设计工作室。



- Notable projects:
- Piazza del Campidoglio, Rome, Italy
 - Palazzo D'Arnolfo, San Giovanni Valdarno, Italy
 - I Villini delle Fate, Rome, Italy
 - Castello Visconteo, Locarno, Switzerland
 - Correggio's domes, Parma, Italy
 - Augustus Room, National Museum, Rome, Italy
 - Four C Building, Beijing, China
 - Pavilion B2, 2010 Shanghai Expo, Shanghai, China

知名项目：

意大利罗马国会广场（Piazza del Campidoglio）

意大利圣乔瓦尼-瓦万达诺阿努尔夫宫殿（Palazzo D’ Arnolfo）

意大利罗马精灵小屋（I Villini delle Fate）

瑞士洛迦诺维斯康提城堡（Castello Visconteo）

意大利帕尔马柯勒乔圆顶教堂（Correggio’s domes）

意大利罗马国家博物馆奥古斯塔斯房间（Augustus Room）

中国北京4C大厦（Four C Building）

中国上海2010年世博会B2展馆(Pavilion B2)



2



3

Light And Architecture

灯光与建筑

There is a magical relationship between architecture and light. Light and architecture are intimately related, like the sun and the moon, each helping the other to be revealed. The beauty of light is that it doesn't destroy material, but reveals it. The original work remains in its place, visible during the day. At night, however, an interpretation of the work is seen. All too often, light is relegated to the role of simply showing rather than actually telling.

My research is based on a new interpretation of this concept: light as a new language. Light not only ensures the perception of objects, but also conveys emotions, history, and culture. We need to go beyond the distinction between the aesthetic and functional values of light, to make its language one and whole. It is not uncommon to see architectural styles of different eras or designed by different architects illuminated in an identical manner—but every architecture requires its own specific lighting, obviously made up of lights, but also of shade. Indeed tales can sometimes be told by shadows.

Light demands fully-fledged planning. Three levels of lighting language can be distinguished:

- 1. Lighting to show a monument;
- 2. Architectural lighting of a monument;
- 3. Communicative lighting of a monument (added value); a refined use of light.

In the case of the first type, which is unfortunately the most frequent, there is in general no actual planning involved.

The second type involves considerable preliminary work, philosophical and artistic interpretation, a thorough analysis to reveal how the monument can be portrayed. Historic and architectural research is fundamental if space is to be interpreted correctly. It is vital to be acquainted with the intentions of the contractor and the designer, to identify the historic context of the work if it is to be properly depicted through the language of light.

This is none other than the interpretation of the architectural language conveyed by the building designer into the language of light, through the exaltation and definition of architectural elements. Once the context and the raison d'etre of the monument or building have been identified, the idea begins to take shape, with the translation of a vision into a lighting project; firstly through a rendering of a nocturnal simulation, then the selection of appliances, their positioning, the sources, the directing, to translate the project into reality. With its interplay of chiaroscuro, the monument tells its tale as an architectural being. This type of lighting—on a purely historic-architectural level—affords a "scientific" reading of the monument, rendered by the colour white and its tones of varying warmth.

我所做的研究正是要去全新阐释这样一种理念——灯光是一种新的语言。灯光不仅确保了我们对于物体的感知，同时也能够传递情感、历史和文化信息。我们要超越对灯光的美学价值和功能价值的区分，将灯光的语言视作一个不可分割的整体。不同时代的建筑风格或者不同建筑师的设计风格采用相似的照明方式，这种现象并不鲜见，但同时，每一座建筑又要有自己独特的照明，而其构成，既包括光，也包括影。光影有时确实有一种娓娓道来的感觉。

灯光需要全面、细致的设计。灯光的语言可以分为三个层次：

- 1.建筑的外部照明；
- 2.建筑的内部照明
- 3.建筑的“交流照明”（附加价值），对灯光的一种考究的运用。

第一种照明是最常见的，但是不幸的是，一般来说我们无法对其进行设计。

第二种照明涉及相当多的前期设计工作，包括从哲学、艺术层面上去进行解读，以及就怎样去表现一座建筑做全面的分析。要想正确地解读空间，历史研究和建筑研究都是必须要做的基本功课。如果你想通过灯光的语言来恰当地表现这座建筑的话,很关键的一点就是了解建筑承包商和设计师的意图、明确该建筑所处的历史环境。

这跟建筑设计师通过建筑语言来阐释建筑一样，只不过他们运用的是建筑元素。一旦一座建筑的环境和这座建筑存在的理由确定了，那么设计理念也就开始成形了，我们需要做的就是把头脑中的概念转变为现实中的灯光；首先通过模拟夜间效果图，然后选择照明设备及其位置、光源、方向，把这个设计项目变为现实。通过明暗对比，建筑将自己的故事娓娓道来。这种照明——从纯粹的历史建筑的层面上来说——能让我们对历史建筑有一种“科学”的解读，通过白色及其不同的色温色调来实现。

第三种照明表现的是超越建筑设计、大胆涉猎到沟通交流这个领域中。自然采光和人工照明的区别在这里就变得很关键了，照明赋予了建筑第二重生命和双重解读的可能。对色彩的运用需要一种附加价值。白天，建筑存在于自然光线的色彩中，人工照明及其色彩属于空间的另一个维度——夜晚，那是一个梦幻和想象的世界。然而如果色彩运用得不恰当，只为了创造壮观的景象，就乱用色彩，违背了真正的灯光的语言。灯光不仅仅由白色构成，如同音乐中有7个音符或者文学中我们要用到所有字母一样，灯光的语言由不同的色彩构成。



The third type expresses ideas that go beyond architectural design to venture into the realm of communication. The distinction between natural light and artificial light here becomes vital; it gives buildings a double life, the possibility of a dual interpretation. The use of colours entails an added value. During the day, the site lives and exists with its natural colours; artificial light and colours belong to the night, another dimension of space, open to dreams and imagination. All too often, however, colour is used inappropriately, for the sake of mere spectacle, to the detriment of the proper use of colour, its real language. Light is not only composed of white; as in music where there are seven notes, or in literature where all letters of the alphabet are used, colours are the language of light.

Ultimately this is a matter of being unaware of the possibilities and reactions of chromatic vibration. The language of light has a value similar to that of literature or music. Just as words are articulated to create increasingly complex formulas, or as musical notes guarantee an enormous heritage of expression, colours are the building blocks of the language of light. A kind of alphabet, or expressive scale.

Today we bear witness to the birth of a new discipline that allows us to read architecture and urban planning with a new degree of awareness. An effort is required, however, to grasp the significance of this new vision entrusted to artificial light and colour, going beyond first impressions to appreciate the motives of the interpreter. The use of colour with classic architecture is still met with widespread apprehension; but if chromatic symbolism is correctly applied, a monument can be reread at night.

The importance of the lighting designer is often undervalued. There is a misconception that anyone can do the job. However, it is important to recognise the lighting designer's role and added value. The lighting designer, the "architect of light", is an individual who is able to interpret, narrate and reveal elements of sculpture, painting and architecture through a specific language, the language of light, and must be recognised as such.

The architecture of light is for me the future of architecture itself. Through artificial light, it is possible to live again the architecture that man lives during the space of the sun, also during the space of the moon. Thus it becomes possible, through Light and its symbolic meaning, to tell the story of that architecture through the personal interpretation of the lighting designer. Nighttime becomes another spatial dimension, deputed to dreams, fantasy and creativity.

建筑与灯光之间存在一种神奇的关系。灯光与建筑紧密相连，如同太阳和月亮的关系，彼此衬托出对方的美。灯光的美在于它不是去毁坏建筑材料，而是去衬托材料之美。建筑的位置是不能移动的，白天可见，但是到了晚上，就需要用灯光来阐释。然而，人们常常把灯光的作用降低为仅仅去展示，而不是真正去述说。

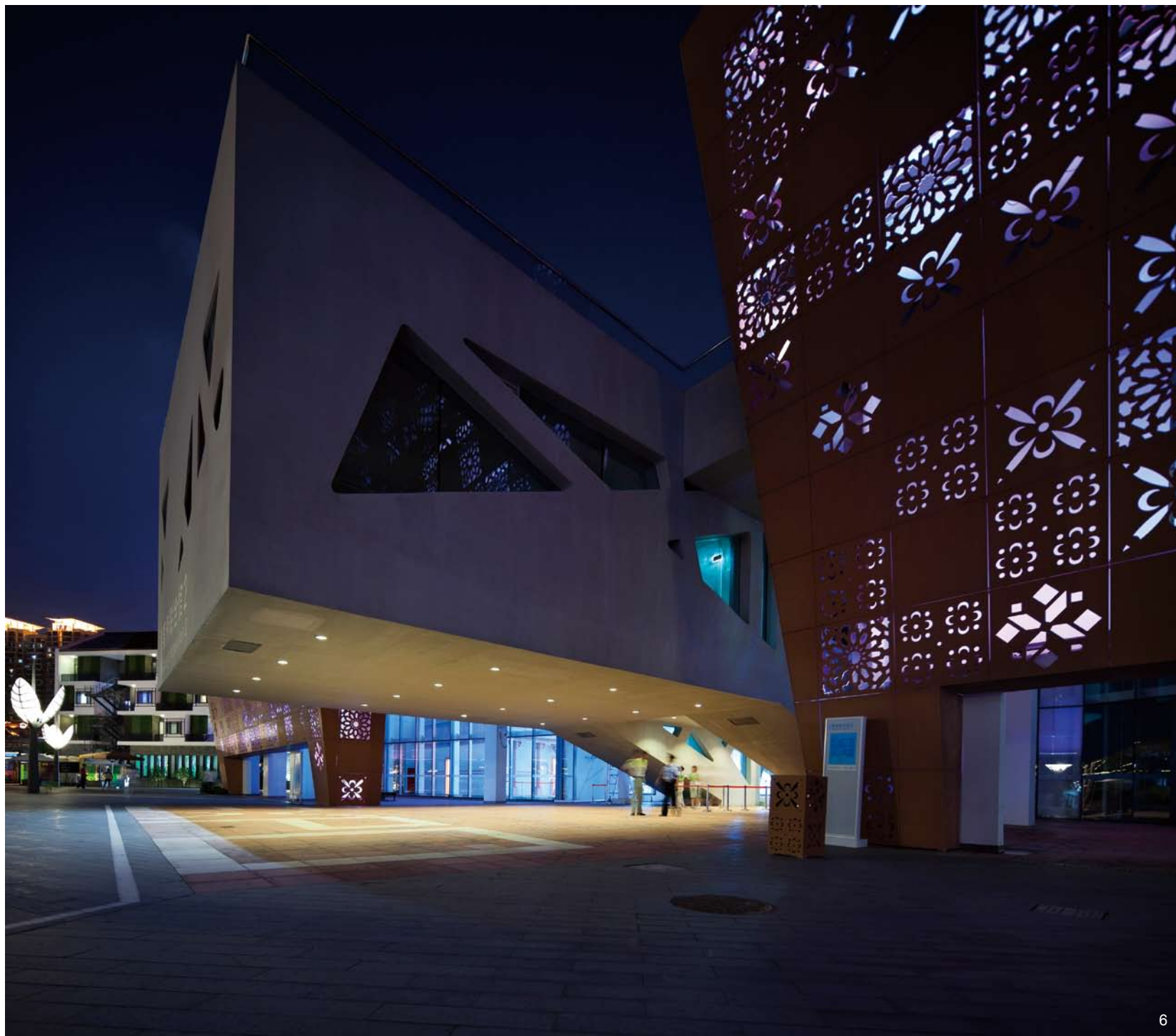
最后，还有一个问题，那就是人们会对色彩产生心理反应或者共鸣，很多人没有意识到这一点。灯光的语言跟文学或者音乐有相似性。如同文字组成复杂的话语，或者音符确保一段乐章的表现力一样，色彩就是构成灯光语言的砖石，一种字母，或者一种表现层次。

如今，我们见证了一个新学科的诞生，它让我们能够在一个全新的层次上解读建筑和城市规划。然而，我们仍需努力去掌握这种由人工照明和色彩构成的新领域，超越第一印象，去欣赏解读者的动机。色彩在古典建筑中的运用仍然广受推崇。但是，如果能够正确运用色彩象征的话，一座建筑在夜晚将有另一种解读。

灯光设计师的重要性常常被小视。人们有一种错误的观念，认为这是人人都能做的事。然而，重新去认识灯光设计师的作用和他带来的附加价值，是很重要的。灯光设计师是“光的建筑师”，他能够用一种特殊的语言——灯光语言——去解读、讲述、揭示雕塑、绘画和建筑元素，灯光设计师扮演的角色必须要这样理解。

对我来说，建筑照明是建筑自身的未来。通过人工照明，我们能够把我们白天所处的阳光下的建筑在月光下赋予另外一种生命。因此，运用灯光及其象征意义，我们能够通过灯光设计师个人的解读去讲述一座建筑的故事。夜晚成为空间的又一维度，充满梦幻、神奇和创造力。





1. Photos by: Francesca Storaro
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8. Photos by: Alessandro Chiodo





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1995-1998.12, Mr. Sano managed lots of projects as construction site supervisor

1999.1-2003.5, For Global—Dining Inc. (<http://www.global-dining.com>) (one of the best Japanese restaurant management company that provides high-quality service and creative interior), Mr. Sano was in charge of planning of restaurant and design and was one of the best designer of Global-Dining. It had a big influence on the restaurant design in Tokyo.

2003.6, Mr. Sano established design company Sweet co., ltd.He works centering on several big projects in a year.

1995年至1998年12月，佐野先生作为施工现场监理完成多个项目。

1999年1月至2003年5月，佐野先生为全球餐饮公司（Global—Dining Inc. ）做了餐厅的室内设计，它是日本最好的餐饮公司之一，提供高品质的服务和创造性的室内装饰（网址<http://www.global-dining.com>），这个项目对东京的餐厅设计产生了重要影响。佐野先生也由此成为全球餐饮公司最佳设计师之一。

2003年6月，佐野先生建立了Sweet设计有限公司。一年之中完成了多个重大项目。



His important works are Rigoletto, Casita, Tanaka and Ten. His works are various styles of restaurant from Asian, Japanese to Western style. Mr. Sano is in harmony with engineers and constructing workers and is trusted. He has a strong sense of responsibility and is Japanese Samurai. He goes abroad for design inspection and never neglects study. His mind is always positive and is full of promise. He is the top designer of next Tokyo generation.

重要项目包括雷格拉多（Rigoletto）、卡西塔（Casita）、田中（Tanaka）以及坦恩（Ten）。他的作品中包含各种餐厅风格，从亚洲、日本风格到西式风格。佐野先生与工程师、建筑施工人员紧密合作并深受信赖。他有很强的责任感，是日本武士。他曾出国考察，但从未忘记学习。他的思想总是积极进步、充满希望。他是东京下一代设计师中的佼佼者。



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Lighting Design in Commercial Spaces

商业空间中的灯光设计

Lighting plays two roles in interior design. Firstly, it provides a space with necessary illumination, and secondly, it brings a certain ambience to a space. In my lighting design, the emphasis has always been achieving a balance between the two.

Lighting in restaurants should be quite different from that in private homes since the essence of restaurant lighting just lies in its difference from ordinary home lighting. Before stepping into a restaurant, a customer would have a rough glimpse of the interior space first; as he walks in, cross different areas to find a dining table, takes his seat, make the order and casually chat with his partners, he would have a detailed observation of the space. Throughout the whole process, I strive for creating some dramatic and narrative effects, which are to be completed by careful lighting.

Food is definitely a dominating component of a restaurant. Appropriate use of lighting could make the dishes more tempting. In addition, steps should be highlighted by lighting to avoid injuries. Such functional lighting should never be neglected.

Different areas in a restaurant, such as kitchen, lobby, bar, and VIP room, should be treated differently in terms of lighting.

In kitchens, raw food materials are to be treated by cooks. Lighting should be helpful for them to determine the quality of the material. Therefore, brightness is always the key element. However, we have open kitchen and bar in modern restaurants, where customers are quite close to such areas. The bright lighting should not be annoying for their dining experience. It is recommended to make the intense lighting concentrate on the hands of the cook or adopt indirect lighting.

In restaurant lobbies where dining tables are densely laid, multi-source lighting would not be a good solution because too many lighting sources would make the dining tables conspicuous, while customers, even dining in lobbies, would not like his their tables to become a focus. In order to create private dining experience, there should never be too many scattering lighting sources.

On the contrary, I would particularly set focal lighting in particular areas to create certain characteristics for a space. Customers would easily find them when they glance at the surroundings unconsciously.

When I want customers to feel "cool", I would use narrow halogen lighting to produce a cold and rigid atmosphere. When I want them to feel "tender", I prefer indirect lighting and the amount of lighting source would be determined according to the impression of the space.

Powder rooms are where beautiful ladies find themselves charming in mirrors. Therefore, soft lighting helpful for an overall pleasant effect is recommended.

In my view, a good lighting design should combine aesthetic value and functional practicality. For commercial interiors, firstly, lighting should help distinguish different areas; secondly, if the lighting design could further convey a spirit or tell a story, it would become one of the most dramatic elements in commercial interior design.

对空间进行设计时，灯光主要承担着两个作用。一个是为空间提供必需的灯光照明，另一个则是对空间的烘托和点缀。我在进行灯光设计时，最着重把握的就是以上两点的平衡。

餐饮设施的空间与日常生活空间不同，餐饮空间追求的是非日常化的设计精髓。从顾客踏入这个空间之前，在一个能够看清室内设计距离外对空间的观察，到顾客走入店内，走过店内的各个区域，最终到达餐桌，以至于点餐后一边与同席者愉快交谈，一边自然地扫视店内与店外时，我都需要让顾客感受到这一连串行动中所能看到的自然流畅以及戏剧性、故事性，而顾客的这些感受都是由灯光设计的细节来决定的。

此外，既然是餐饮设施，必不可少的自然是餐饮，巧妙地使用光源可以让桌上的美食更让人垂涎欲滴；店内地面有高低落差之处也需要用灯光来提醒顾客避免受伤，这些功能性的照明也是必不可少的。

根据设施内的区域划分，厨房、大堂、吧台、包房以及化妆室等特定区域也需要量身订制的灯光设计。

厨房的光源是用来确认食材的色彩及新鲜度的，为了让厨师能够一眼分辨出食材的好坏，厨房的灯光需要足够的亮度。但开放式厨房与吧台这种离顾客非常近的区域，就需要采取将照明集中于厨师手腕附近或导入间接照明等手段，避免破坏顾客区域的用餐氛围。

餐桌高度集中的大堂则不能采取较多的散光源，因为光源过多的话会使各餐桌过于醒目，即使是在大堂用餐的顾客，也不希望自己的餐桌成为众人瞩目的焦点。为了使顾客能在充满私密感的环境下用餐，大堂的灯光绝对不能过于分散。

相对的，当顾客们无意识地扫视周围的环境时，我会在能够突出空间特色的地方设置重点光源。

希望让顾客们感受到“酷帅”的感觉时，我会使用狭窄的卤光灯来烘托锋利、尖锐的氛围，而当我希望让顾客们感受到“柔和”的感觉时，我会使用较多的间接照明，配合空间印象，调整光源的数量。

化妆室则是为了使爱美的女性们能够尽可能地在镜子中显得美丽动人而采取整体感觉广泛而柔和的照明方式。

我认为，一个兼具美观与功能性的灯光设计首先需要能够适应空间分区与空间功能，在此之上如果能够加入设计精华与空间的故事性，灯光也就成为了商业设施中最生动的部分之一。

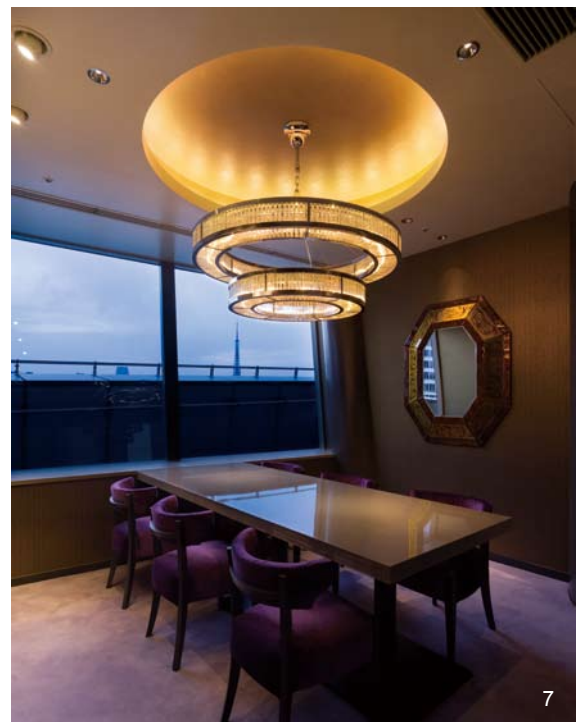




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Marco Palandella

Lighting Designer

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Born in 1975 in Casale Monferrato near Alessandria, Italy, Marco Palandella is a qualified engineer, and since 1998 an independent lighting designer.

In his past there are two years of professional training and a period of education in the United States, United Kingdom, Spain and France.

At present he is a member of the main national and international lighting associations (APIL, PLDA). His first light projects for some old churches and the park of a castle date back just to the period of his training. These experiences strengthened the young professional in the decision of specialising in lighting design, widening his knowledge. The establishment of his studio, operating at the moment in Italy and abroad as well for private and public clients.

马科·帕兰代拉，1975年出生于意大利亚历山德里亚市附近，是一名资深工程师。

1998年以来成为一名独立的灯光设计师。

帕兰代拉曾接受过两年的专业培训，在美国、英国、西班牙、法国都曾有过求学经历。

帕兰代拉目前是国家照明设计协会（APIL）和国际职业灯光设计师协会（PLDA）的会员。他早期的灯光设计作品包括一些古老的教堂以及一座城堡的花园，可以追溯到他还在接受培训那段时期。这些经历让这个年轻人更加坚定了决心，要成为一名职业灯光设计师、拓宽自己的知识面。

他成立了自己的工作室，目前在意大利及国外运营，为私人 and 政府部门的客户提供服务。





Let's Talk about Lighting

谈谈灯光

Sure, none of the inventions has changed our life as the electric light.

At night as well as during the day, inside or outside and everywhere we live, artificial lighting has become basic in our way of life.

While in times past, lighting was only meant to obtain sufficient light quantity for the need of a given place, over the last few years, we have experienced an "EXPLOSION OF LIGHT". Artificial lighting is rightly gaining pace in many areas of applications, not only showing simply its visual function but being the crucial means to provide studied, artistic and fine ILLUMINATIONS.

Actually, the night is the most privileged moment of the day when nightlife becomes lively: people go out, enjoy themselves, dream and free their mind from stressful thoughts and troubles.

As a consequence, today more than yesterday and, certainly, tomorrow more than today, we, as a Lighting Design Studio, will be asked to meet this growing need: our main concern is to give you the possibility to enjoy even at sunset the pleasure of a beautiful garden, a superb historic building as well as the beauty of an archaeological site or of the slightly curved line of a façade.

Artificial lighting must not play the starring role, but, on the contrary, it should be a complementary element enabling a full enjoyment of the surrounding setting. Even at nighttime, our main concern is to focus on architectural features placing emphasis on their peculiarities and their building materials.

The same attention and sensibility must be applied for both valorisation and conservation of our artistic beauties. In fact, poor lighting can lead to serious damages speeding up the aging process of badly lit surfaces or even bothering people.

The lighting designer today can count on new special tools: the solid state light. People in fact is convinced that LED is the most significant innovation since the beginning of the light production. Thanks to its technical and aesthetic features, LED allows a great design freedom, even for colour and dynamic effects, as well as easy adaptation, due to its small dimensions, in the architectonic context.

Lighting & Interior

We believe that lighting should be a means able to show, at night, the architectural structure in all its shape and style; but this is only possible by a deep study of all signs, details, colours, shadows that identify the building.

Our goal is to create a space with the light. It is an environment that favours a beneficial atmosphere for users and visitors, where the nice appearance will be certainly emphasised but with a duly energy saving and where will be taken into highly consideration the direct relationship between the inside and the outside of the building.

The most popular inside spaces for our Studio are those of ancient buildings or valuable historical and artistic buildings as well as of religious buildings. Among these we can say, that we have been and we are very much involved in the study of lighting of sacred buildings.

The lighting projects of those sacred spaces can not be confined to a standard solution.

Before even thinking to solve technical problems, it is necessary to identify space and environment, where we will work.

The worship places imply a highly symbolic value and, very often, an artistic and architectonic value. All these aspects should be given their worth in the important project phase.

毋庸置疑，没有什么发明能像电灯那样改变我们的生活。不论白天还是夜晚，不论我们身在何处，也不论室内室外，人工照明已经成为我们生活方式的基础。过去的灯光设计仅限于为一个既定空间提供充足的照明。而近几年，我们可以说经历了一次“灯光大爆炸”，人工照明的应用领域正在扩大。不仅是其简单的照明功能，灯光已经是我们带来精心设计、风雅考究的灯效的关键方式。其实，夜晚是一天中最具魅力的，尤其是当今的夜生活已经极具活力，越来越多的人们在夜晚走出家门，尽情享乐，放飞梦想，让大脑从沉重的思想和包袱中解脱出来。因此，作为一家灯光设计工作室，我们会面临这种不断发展的需要，今日更甚昨日，而明天自然又会超越今天。我们的主要任务就是让您即使在日落时分也同样能欣赏一座花园的美景、一座美轮美奂的历史建筑物或是一处考古遗址、一面微呈弧线的外立面的美。人工照明不能喧宾夺主，它应该是让周围环境达到整体美的一个辅助元素。甚至是晚上，我们所关注的仍是建筑特色，重点还是放在其独特之处和建筑材料上。我们的艺术美感也同样需要密切留意培养。事实上，拙劣的灯光具有严重的破坏力，会加速不良照明的表面的老化，甚至让人厌烦。今天的灯光设计师可以利用新的特殊工具——固态灯光。事实上，人们相信LED是灯光产品问世以来最重要的发明。LED在技术和美学上都具有优势，让灯光设计更加自由，包括色彩、动感、方便安装等方面，因为放在建筑的整体环境中，灯具的体量是比较小的。

灯光与室内

我们相信，灯光应该是一种能够在夜晚展现建筑结构和风格的方式。而这种理想只有在深入研究构成一座建筑的特色的各种符号、细节、色彩和光影的基础上，才能实现。我们的目标就是用灯光打造一个空间，一个环境以及一个让使用者和参观者都受益的氛围，突出空间中美好的表现，同时也应该是节能环保的，而且要十分关注建筑的室内和室外之间的关系。我们的工作室最喜欢做的室内空间就是老建筑或者珍贵的历史、艺术建筑物，也包括宗教建筑。在这些建筑中，我们可以说已经并且正在研究这类神圣建筑的照明问题。这些神圣空间的照明不能局限于一种固定标准。在考虑解决技术问题之前，我们需要先去认识空间和环境，也就是我们将要展开工作的地方。拜神祈祷的场所具有高度的象征性，并且常常有某种艺术和建筑价值。这些方面在项目设计阶段就应该重视起来。



Case studies

Parish Church of San Germano, Ottiglio (AL), Italy

The lighting project, realised for the San Germano church, has won the "International Section Award" within the IIDA 06 of IESNA.

Built on the same site of a previous, but ruined, church of the fifteenth century dedicated to the "Madonna delle Grazie", the parish church looks down to the Ottiglio village and its characteristic and lovely houses, grouped on the hilly slope.

The construction lasted eight years, the first stone beeing layed down by Monsignor Giuseppe Luigi Avogadro on 19th April, 1761 and the church was consecrated from the same Monsignor on 30th July, 1769.

Just from the entrance, one can enjoy the beautiful three aisles inside. This is a large and decorated place, divided by stylish Corinthian capitals, which support graceful ornament-covered arches, where bible and evangelical verses are framed.

The vaults are painted with frescoes, San Germano Triumph and King Christus Triumph, made by Rodolfo Morgari, member of an important painter family of Turin.

Such rich church called a careful analysis aiming on one side to underline the painting decorations and the majestic inside but on the other side to avoid possible damages to the colour pigments due to the artificial light.

The magnificent San Germano church inside could lead the designer astray, pushing him towards the choice of a high level of lighting; but the necessity to preserve it, is obviously more important than the illumination, so much to suggest the selection of lamps equipped with special screens as well as of a rightly reduced power for the frescoes' lighting.

The most important guidelines have been furnished by the Italian Episcopal Conference (C.E.I.). A goal was the proper fitting of the lighting equipments in the interior space, so to avoid not only their too strong presence and invasion, even when not in function, but also the dazzling of the people.

The lighting groups are placed on top of the cornice and are partially visible; their position is a compromise caused by the need of the right illumination performance in the presence of the railing, which do not permit to hide completely the equipment.

Museum of Bishop's gold collection, Cathedral of Casale M.ot (AL), Italy

The lighting of the gold ware museum of the Casale Monferrato Diocese Bishops is part of the recovery plan called "Open Sacristies". The plan is intended for the recovering of unused parts of churches and cathedrals to create museum or collection halls, without being forced to build new spaces.

Beside the repair works of the hall together with the installation of the gold ware for the museum, it was necessary to project the lighting of the hall as well as the related environment.

Considering that the internal lighting of the caskets was kept at low level, our intention was to create a discreet and, at the same time, a rather evocative atmosphere; moreover, the task was also to minimise the energy consumption and the maintenance costs. The choice was indeed to use LEDs.

The lights fitted into the walls and the floor show a perspective path, offer an easy walk and enforce the perception of the caskets, as the scene focus.

The project is then completed by some more small LED searchlights, used to underline valuable architectural details.

案例研究

案例1：意大利亚历山德里亚市奥提格里奥镇圣·哲尔玛诺教区教堂
圣·哲尔玛诺教堂的灯光设计2006年获得了北美照明工程协会（IESNA）和国际室内设计协会（IIDA）颁发的“国际奖”。
该教堂的所在地原是一座15世纪已经损毁的圣母教堂（Madonna delle Grazie），新的教区教堂俯瞰奥提格里奥村庄及其聚集在山坡上的独具特色的美丽别墅。
原教堂的施工持续了8年，奠基石是裘塞佩·路易吉·阿伏加德罗教士1761年4月19日亲自安放的，1769年6月30日，也是这位教士主持了竣工仪式。从大门口就能看到里面景色优美的三条走道。空间很宽敞，经过精心装饰，由科林斯柱分出不同区域，这些柱子支撑着精雕细琢的拱门，上面雕刻着《圣经》和《福音书》的章节。拱顶上有壁画，画的是“圣·哲尔玛诺狂欢”和“救世王狂欢”，出自鲁道夫·摩嘉里之手，他出身于都灵的一个重要绘画家族。
这样丰富的教堂需要仔细分析，一方面，需要突出其绘画装饰和室内的雄伟庄严，另一方面，也要避免人工照明可能对颜料的色彩带来的破坏。
圣·哲尔玛诺教堂恢弘大气的室内可能会将设计师“引入歧途”，去选择高层的照明，但是这里，保护显然要比提供照明更重要，所以我们选择了带有特殊围屏的灯具，相应地，壁画照明也要适当弱化。
意大利主教协会（C.E.I.）为我们提供了最重要的指导方针。其中一个目标就是在室内空间中恰当安装照明设备，既要避免灯光太强、太显眼（包括关灯的时候），也要避免让人觉得眼花缭乱。光源安装在檐口上，部分可见；这样的位置安排是考虑到栏杆的存在对照明效果的影响的折中办法，因为栏杆让光源没法全部隐藏起来。

案例2：意大利亚历山德里亚市卡萨莱·蒙费拉托教堂主教金制藏品博物馆
卡萨莱·蒙费拉托教区主教金质藏品博物馆的灯光设计是一个叫做“开放的神器收藏室”的翻修计划的一部分。这个计划旨在关注礼拜堂和教堂里平时用不到的东西，打造一个博物馆或者收藏品展厅，而不必再去修建新的空间。
除了展厅的翻修工作以及为博物馆安置金质品以外，必须精心设计展厅及其相关环境的灯光。鉴于首饰盒的灯光位置需要很低，所以我们的方案是打造一种既平实，同时又令人浮想联翩的氛围。此外，设计任务还包括降低能源消耗和维护费用。于是我们选择使用LED。
嵌入墙壁和地板的灯指示出一条走道，让参观行走的过程很顺畅，同时首饰盒作为场景中的焦点也得以突出。
最后，又用了许多小的LED追光灯，突出了珍贵的建筑细部。





Odile Soudant

Lighting Designer

奥迪尔·苏坦

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For several years, Odile Soudant develops a reflection on light and different ways to approach it, use it and implement it. Her work responds to the growing need of our time that leads her to design light differently.

She designs light for events related to fashion, architecture and exhibitions such as "Monumenta 2007" dedicated to Anselm Kiefer at the Grand Palais; and more recently, (on the same site), she designed a "monumental chandelier" made of 150 mirrors, at the occasion of the exhibition "l'Art entre en Gare".

Odile Soudant has an abiding respect to the environment, which she achieves while playing with light, architecture and volume, pushing the limits for a new approach in using light.

Her long time experience working on projects of various scales allows her to comprehend, recognise and carry out both the technical and the aesthetic issues, whatever the project might be.

Odile Soudant participates in many international competitions in architecture, scenography and urban planning. Her team consists of architects, designers, engineers and artists.

This group of skills leads to a conceptual diversity while ensuring the feasibility of projects. Odile Soudant is responsible for the establishment of the light department of Ateliers Jean Nouvel.

多年的设计经验让奥迪尔·苏坦对灯光设计有了自己的理解，在灯光的处理、运用、安装上也有了不同的方法。她的作品紧密呼应时代越来越高的需求，这种需求让她做出各式各样的灯光设计。

奥迪尔·苏坦为时装、建筑、展览等场合做灯光设计，如在巴黎大皇宫为纪念安塞尔姆·基弗举行的“纪念2007”活动，更近的还有为“艺术走进车站”展览（也在大皇宫举行）设计的“纪念吊灯”，由150面镜子构成。

奥迪尔·苏坦的灯光设计始终考虑到环境方面，在搭配灯光、建筑、空间的同时，不断创造新的灯光运用方法。

通过多年为不同体量的项目做照明设计，奥迪尔·苏坦积累了丰富的经验，让她去理解、认识、运用灯光，不论是技术问题还是美学范畴，也不论是什么样的项目。

奥迪尔·苏坦曾参加许多国际竞赛，包括建筑、布景、城市规划等各种竞赛。她的团队由建筑师、设计师、工程师和艺术家组成。这个技艺精湛的团队具备丰富多样的设计理念，能够确保各种项目的可行性。奥迪尔·苏坦负责创办了法国著名的让·努维尔设计工作室中的灯光部。



Born in Paris in December, 29th 1967, she lives and works in Paris.

On July 2009, she creates her own company: Lumières Studio. Odile Soudant has been a registered professional member of PLDA since April 2010. She develops a parallel photographic work focused on accidental urban light.

奥迪尔·苏坦于1967年12月29日出生于巴黎，现定居且工作在巴黎。

2009年7月，奥迪尔·苏坦创办了自己的公司——灯光工作室。2010年4月，奥迪尔·苏坦成为“职业灯光设计师协会”（PLDA）的注册会员。其后就城市照明中存在的问题，推出了专门的摄影作品。

Lighting in Architecture

建筑照明

Architecture lighting is about understanding what the building is and what it should be. It is about understanding the client's expectations while respecting numerous constraints inherent in the site, the norms and technical difficulties but also in the necessity of integrating lighting into the built environment and its networks by making disappear the details and also by providing sustainable lighting solutions in the frame of environmental challenges and ecological concerns. That work of technical mastery involves different aspects according to programmes and scales: lighting up a contemporary architecture or an ancient building while showing the great essence of the monument, adjusting very precisely a museum lighting, revealing all the fleeting singularity of an event, giving to offices the comfort people need to work, enhancing conviviality in a space of meeting and exchange, improving the urbanity of a public space, qualifying the atmosphere of a garden or even allowing several degrees of comprehension of a night landscape, without forgetting light's lover: shade.

The light touches us by its mystery. In architecture, it would be vain to premeditate every effect created by the random mobile interferences of natural and artificial lighting. None of the usual tools of the project allow anticipating what the reality would be in situ. Only the intuitive knowledge of the designer, inherited from its experimentations and its experience, allows (him) her to imagine and to feel. In these unknown potentialities, in what are escaping to us, stays the hidden beauty of this abstract matter (material), its poetic force. The "accidents", as we say in painting—aroused (created), for instance, by the sudden interruptions induced by the interposition of a cloud—, allows the surprise and the magic of the moment. Thus, it is not surprising that light could have been used, in most cultures, as a metaphor of the unsaid and the Divine. This part of uncertainty and indeterminacy, and this irruption of the contingency place architecture in the flux/stream of the world and give it Life and a perpetual future.

建筑照明关乎我们对于“建筑是什么”与“建筑应该是怎样”的理解，在理解客户预期的同时，既要考虑到建筑场地面临的无数限制条件、建筑规范和技术限制，又要通过让细部消失、采用生态环保的可持续性照明方法来将灯光融入建筑环境和体系中。这项工作需要根据建筑类型、体量的不同来驾驭技术，如：当代建筑的照明要现代、老式建筑的照明要凸显出古迹的精髓、博物馆的照明强调精确、体育馆的照明要突出运动的速度、办公照明要提供人们工作时所需的舒适、聚会洽谈环境的照明要营造欢乐的气氛、公共场所的照明要大气、花园的照明讲究氛围，照明甚至能让我们更好地欣赏夜间景观（不要忘了光的情人——影）。

灯光以其特有的神秘色彩感染着我们。在建筑设计中，事先去考虑自然采光与人工照明结合带来的复杂、移动、随机的照明效果，必然是徒劳的。建筑设计常用的手段中，没有一样能够预测真正完工后的实际效果。唯有设计师从实验和经验中获得的直觉，才能帮助他去想象、去感受。正是这些未知的可能性、这种超出我们控制能力的属性，体现了灯光这种抽象物质（材料）背后的美及其诗意的力量。我们说绘画中有“意外之美”——比如说画上一片云就会平添一种“打乱”的美感，灯光也能让人在亦幻亦真中体会惊喜。因此，许多文化中都将灯光比作难以言喻的神赐之物，也就不足为奇了。这种“难测”与“未知”，这种“意外”感，将建筑置于光影流动的世界中，并赋予它生命与无尽的未来。

Light and Corian, Ateliers Jean Nouvel, Milan, Italy,





LIGHTING AND SPACE

灯光与空间

Lighting is an indispensable element in interior design as lighting and space are dependent on each other. Then, what are the effects of lighting on a space?

As people continuously seek the quality of life, their expectations and requirements towards the space where they live have greatly changed. These changes have directly influenced their demand for the interior design of their living spaces. Interior spaces are no longer merely places where we live; rather, they are expected to satisfy our psychological needs. A good interior design would make us feel relaxed in an airy mood.

As we grow increasingly aware of the idea of "a healthy way of life", the concept of green and environmental-friendly design has come into our minds and has directly influenced our perception towards interior design. Now we have a higher demand for interior design as we pay more attention to the effects of lighting and its impact on an interior space. Lighting can influence the rhythm of a space with intense visual impacts and appropriate decorative effects. Such a rhythm would further bring us certain psychological experiences. Thus we say the role of lighting in interior design should never be neglected.

At present, multisource lighting is the most popular way of lighting design in interiors. It refers to the adoption of a multiple of lighting sources at the same time, such as chandeliers, table lamps, floor lamps and wall lamps. The various and flexible combinations would greatly enrich the functions as well as significance of interior lighting.

In a multisource lighting design, the relationships between different types of lighting should be carefully thought about. Each type of lighting doesn't exist independently; rather, they should match each other to create different visual effects to meet different needs. Usually we adopt a main source of lighting to offer well-distributed lighting for a space; meanwhile, table lamps, floor lamps, spot lights, etc. would be used for special effects in particular spots that we intend to highlight. In this way, a space could be enriched, defined and highlighted through imaginative lighting.

Lighting is an indispensable element in interior design as lighting and space are dependent on each other. Then, what are the effects of lighting on a space?

We'll start with the role of lighting in interior design. The basic function of lighting is illumination, which should never be neglected in whatever circumstances. In modern interior design, lighting goes beyond illumination to play the role of enriching a space psychologically. Successful lighting design would characterise a space with distinctive features.

Enriching is one of the important functions of lighting in interiors. Lighting gives spaces a kind of order, and the objects in a space may also seem connected in a certain way. Usually the enrichment is realised through the effects of light and shadow with certain colour temperatures and colour differences. Compared with other elements of interior design, lighting is more environmentally friendly as long as the light is not too dazzling.

Defining is another major function of interior lighting. Defining different zones in a space is always an important part of an interior design. How should we make the defining more rational and the functions of the sub-spaces more distinct? That's a question we should take seriously. Lighting surpasses other ways of defining in that it keeps the sub-spaces connected and meanwhile retains the wholeness of the space.

Interior lighting also plays the role of highlighting. The highlighted space might be intended to convey a certain atmosphere or theme.

人们对高品质生活的追求从未间断，对自身生存空间的期待和要求也在不断提高。这种变化直接影响到人们对于居住和生活的空间的设计要求。室内空间再也不是仅仅为人类提供居住和生活的场所，其存在的作用和价值更多的体现在满足人们的心理需求和精神追求上，好的空间设计能够使人得到心情的愉悦和放松。

随着人们对健康生活理念认识的不断增强，绿色、环保的设计理念在人们的心中已经扎根，并直接影响到人们对于空间设计的概念。人们对空间设计提出了更高的要求，更加强调灯、光、影的设计及其对于室内空间的影响。通过灯光对空间的韵律、视觉冲击和装饰效果所产生的影响，以及由此给人们带来的心理感受和精神享受，进而突出灯光在室内空间设计中的重要地位。

当前，室内灯光设计普遍采用多光源照明的方式，多光源指的是室内灯光由不同形式的光源组成，通常见到的是吊灯、台灯、地灯和壁灯之间的组合，多光源照明赋予了灯光更多的空间功能和意义。

多光源需要根据空间的性质来设计，要照顾到不同光源彼此之间的相互关系。室内灯光的存在不是孤立的，通过不同光源之间的相互作用使得空间能够根据人的不同需求而营造出不同的视觉效果。通常采用的方式是用主光源为空间提供均匀的明亮度，以台灯、地灯、射灯等其他光源来强调重点照明或局部照明，在丰富空间层次的同时，又能够起到分割空间区域、突出空间重点等作用，使空间的内容丰富，增添无限遐想。

灯光是室内设计中不容忽视的重要元素，灯光与空间是不可分割的。那么灯光设计对空间产生的作用主要表现在哪些方面呢？

我们先从灯光在室内空间的角色来入手，灯光在室内设计中扮演着增添空间内涵的角色。照明是灯光的基本功能，是无论在任何时候都不能忽视的重要元素。现代的设计理念要求灯光除了照明之外，更加强调其对空间的作用，灯光被赋予了更多的空间功能和精神内涵。成功的灯光设计能够丰富空间的内容，使空间富于变化。

丰富空间的层次是灯光对室内空间的一个重要作用。空间的层次是空间的距离、方位、顺序以及存在于空间内的物品彼此的空间关系等。用灯光来丰富空间层次利用的是灯光的光影效果和色温、色差给人们的视觉影响，同其他手段相比较，灯光更加环保，当然前提是光线不能太刺眼。

划分区域是灯光在空间中的又一功能。在室内空间的设计中，对于区域的划分是非常重要的，采取怎样的手段能够划分更合理，使空间的功能性更明显，是需要认真考虑的。用灯光来划分空间区域的好处是能够保持空间的彼此联系，增强空间的整体性。

此外，突出重点也是灯光在室内空间的重要作用。通过灯光的处理来突出空间的重点，在突出空间内容的同时又能够增强空间的气氛，形成空间的主题。



Enriching

丰富层次

"Through light colours, colour temperatures, colour differences and contrasts between brightness and darkness"

The primary function of interior lighting lies in the enrichment of a space. Through light colours, colour temperatures, colour differences and contrasts between brightness and darkness, we could create a visual differentiation that would largely enrich a space. In addition, we may have primary and secondary spaces through a certain way of lighting. In homes we have the regular spaces like living rooms, dining rooms and bedrooms. In a living room, soft light is suitable for the creation of a romantic atmosphere. For dining rooms, comparatively stronger light would be appropriate in order to offer a warm ambience. Bedrooms, as spaces for rest, would enjoy mild lighting to produce a dim and hazy effect.

Lighting design for public spaces would be more complicated. Different ways of lighting should be adopted according to different space functions. In public spaces there are usually high ceilings; various types of lighting could be adopted to match the height and enrich the space. For whatever kind of public space, appropriate lighting is indispensable to impress us visually and psychologically.

灯光在空间中首要的作用就是丰富空间的层次。通过强调光的色彩、色差、色温及明暗效果使空间产生视觉差，进而增强空间的层次感。此外，通过灯光的设计来强调出空间的主次关系，进而使空间的层次感更加明显。

在家居的灯光设计中，客厅适合选择柔和的光线，通过怡人的灯光来创造浪漫；餐厅则适合选用较强的区域灯光，使餐厅笼罩在温馨的氛围中；卧室适宜用柔和的光线，给人以舒适、朦胧感。

公共空间的灯光设计更为复杂。需要根据空间不同的使用性质来选择不同的照明方式。强调空间顶部高差处理，强调运用艺术、美学和建筑的结合，增强空间的层次感和精神内涵。无论是哪一类型的公共空间都需要以恰当的照明方式来影响人们的视觉和心理，最终达到丰富空间层次的目的。

1. The elegant crystal chandelier in the lounge effectively enriches the space.
2. In the reception, the chandelier echoes the decorative candle lamps on the table.
3. The distribution of the pendant lamps in the restaurant is orderly yet unconventional.

1. 休息区造型高雅的水晶吊灯设计，能够丰富空间的层次。
2. 接待处屋顶吊灯与桌上起点缀作用的小吊灯上下呼应，使空间更富层次感。
3. 餐馆中的小吊灯，上下错落，空间更丰富。

Lighting in Public Spaces

公共空间的灯光设计

Lighting design is indispensable in public interiors. Whether it is in restaurants, hotels, offices or shops, lighting design not only provides necessary illumination, but more importantly, it is an effective way of enriching a space that should never be neglected.

Generally speaking, public spaces are large in size and often enjoy broad views, imposing difficulties for interior designers. How to enrich a space without establishing any visual barrier is the main problem and the key point in the interior design process. Such a requirement is hard to reach only through the application of furnishings. Then, lighting comes out as a better solution.

在公共空间的室内设计中，灯光设计是不可或缺的。无论是在餐厅、酒店，还是在办公、商店，灯光在提供照明之外，更重要的它还是丰富空间层次的一个不容忽视的手段。

公共空间的面积通常都是比较大的，视野也相对开阔，这就给空间的设计带来一定的难度。如何使空间既表现出丰富的层次感，又不给视觉上带来任何的阻隔，是设计过程中所要解决的难题和设计的重点。单纯利用物品的陈设是很难达到这一要求的，而利用灯光的设计是更加巧妙的解决方案。





1



2

1. Chandeliers in a conference room. Each branch holds a single bulb.
2. Elegant chandeliers in a public space
3. The thick lampshades in the restaurant dignify the space.
4. A chandelier in an office, with modern simple form.

- 1.会议室的吊灯，采用塔式的造型设计增添层次感。
- 2.公共空间的华丽造型的吊灯突出层次。
- 3.餐厅照明，宽厚的灯罩设计突显沉稳
- 4.办公空间的吊灯，设计简约，表现时尚。





1



2

1. The complicated and exquisite chandelier contributes to the grandeur of the space.
2. The chandelier visually enlarges the comparatively small space.
3. The restaurant feels modern with the smart metal lampshades.

- 1.用结构复杂、造型精美的吊灯来突出空间的厚重。
- 2.通过塔式吊灯设计为原本狭小的空间增大视觉体量。
- 3.小巧的金属灯罩的吊灯设计，为餐厅增添十足的现代气息，突显层次。







1. The circular lampshades and their positions on the ceiling offer some rhythm and dynamism to the space.

2. The differently-shaped lampshades are densely hung in a particular way, orderly, yet fanciful.

3. The big red lampshades visually enlarge the space.

1. 灯罩的圆形造型，在屋顶的位置设计，能够增强空间的韵律和动感。

2. 不同造型的玻璃灯罩密集地悬挂于空间，小巧中体现设计的智慧。

3. 硕大的灯罩采用红色边缘设计，增强空间的视觉体量。



1



2



3

1. The giant crystal chandelier offers an elegant air. Moreover, the light belts around it and the projection lights create a blue environment which feels solemn and dignified.
2. The wall lighting is bold and eye-catching.
3. A sitting area in a corridor, where lighting produces a romantic air
4. Here lighting is hid behind the wooden panels. In this way, the room feels modest.

1. 屋顶用硕大的水晶吊灯烘托高雅气氛，通过灯带、投射光来突出蓝色，烘托空间的沉稳、庄重。
2. 大胆墙壁灯光的设计丰富空间层次。
3. 过道处休闲区域灯光设计。
4. 隐藏于隔板的灯光设计，使空间显得含蓄、谦虚。



4

Lighting in Homes

家居空间的灯光设计

Homes are where the most private events occur. Therefore, home interior design directly influences the quality of our life and consequently we have a higher and stricter demand for it, which becomes challenging for designers.

Compared with a public space, the space of a home occupies a smaller area. Thus interior designers are more likely to bring out their talents. However, it's much more difficult in terms of its requirement for delicateness. How to appropriately enrich a small space is the problem the designer has to solve. Apart from the usual application of furnishings, lighting is an important way.

家居空间是人们生活的发生地，家居空间的设计直接影响到人们生活的质量，正因为如此，对于家居空间的设计就更加富有挑战性。

家居空间相对于公共空间而言虽然面积不大，更便于设计师的发挥，但是其设计要求的精细程度和所要表现的内容是要远远超过公共空间的。怎样设计能够使小空间有大层次，是设计师需要思考的。通常的处理方法是利用陈设设计来以及更重要的方面，就是利用灯光设计。





1. The multi-source lighting in the study echoes the richness of the space.
2. In the semi-closed space, the combination of ceiling lamp, table lamp and floor lamp effectively enriches the space.
3. The table lamps on the two sides of the sofa well match the projection light on the ceiling. Here we can see that lighting is quite helpful in enriching a

1. 书房采用多光源的设计，凸显空间的丰富内容。
2. 在半封闭的空间中用吊灯、台灯、地灯相搭配，增添空间内容，丰富空间层次。
3. 沙发两侧的台灯与屋顶的射灯相互搭配，使空间的层次感凸显。



1

1. The ceiling lamps correspond with the floor lamps. Besides, the cotton-like lampshades make the room quite appealing.

2. The simple lighting goes well with the simple space.

1.吊灯与地灯的配合再加上棉花造型的灯罩，使空间的层次感愈发分明的同时又增添些许情趣。

2.简约的空间配合简约的灯光设计。





1

1. The lamp with a long bent rod is centrally positioned in the room which consequently feels dignified.
2. The lamps on both sides of the sofa seem simple, yet they are quite helpful in producing a comfortable ambience for the space.
3. The lamps are not only for illumination, but also serve as an ornament on the wall. Thus the space is enriched in a simple way.

1. 利用弯曲的长灯杆将灯具安置在空间的中央位置，烘托空间庄重的气氛。
2. 沙发两侧的台灯设计看似简单，却能够增强小空间里的大享受。
3. 壁灯的设计为简单的墙面增添装饰元素，由此提升空间的层次。





1



2

1. The lighting for the reception area visually enlarges the comparatively small space.
2. Lighting design for a small meeting room, simple yet stylish
3. The seemingly-simple lighting design is actually very helpful in defining a quiet and elegant sitting area in the open space.
4. The cubic table lamps are quite eye-catching in the spacious meeting area.

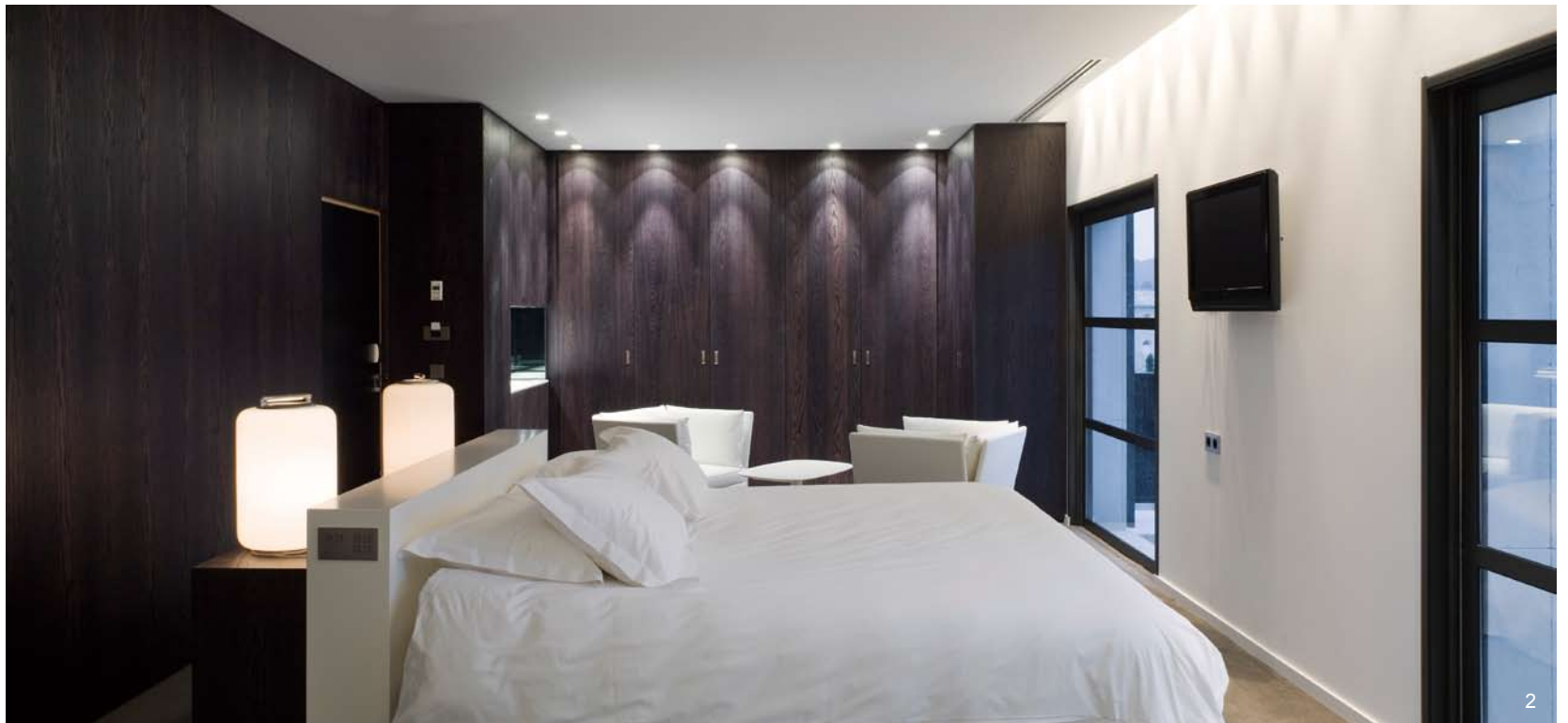
- 1.接待处的照明设计使狭小的空间凸显层次感，并由此增加空间的视觉容量。
- 2.会客室灯具设计，简约而又时尚。
- 3.看似简单的灯光设计，却能够在宽敞的空间中开辟一个宁静的区域，增添高雅气息。
- 4.台灯造型采用立方体的块状灯具，在开阔的会客区域中成为醒目的装饰。



3



4

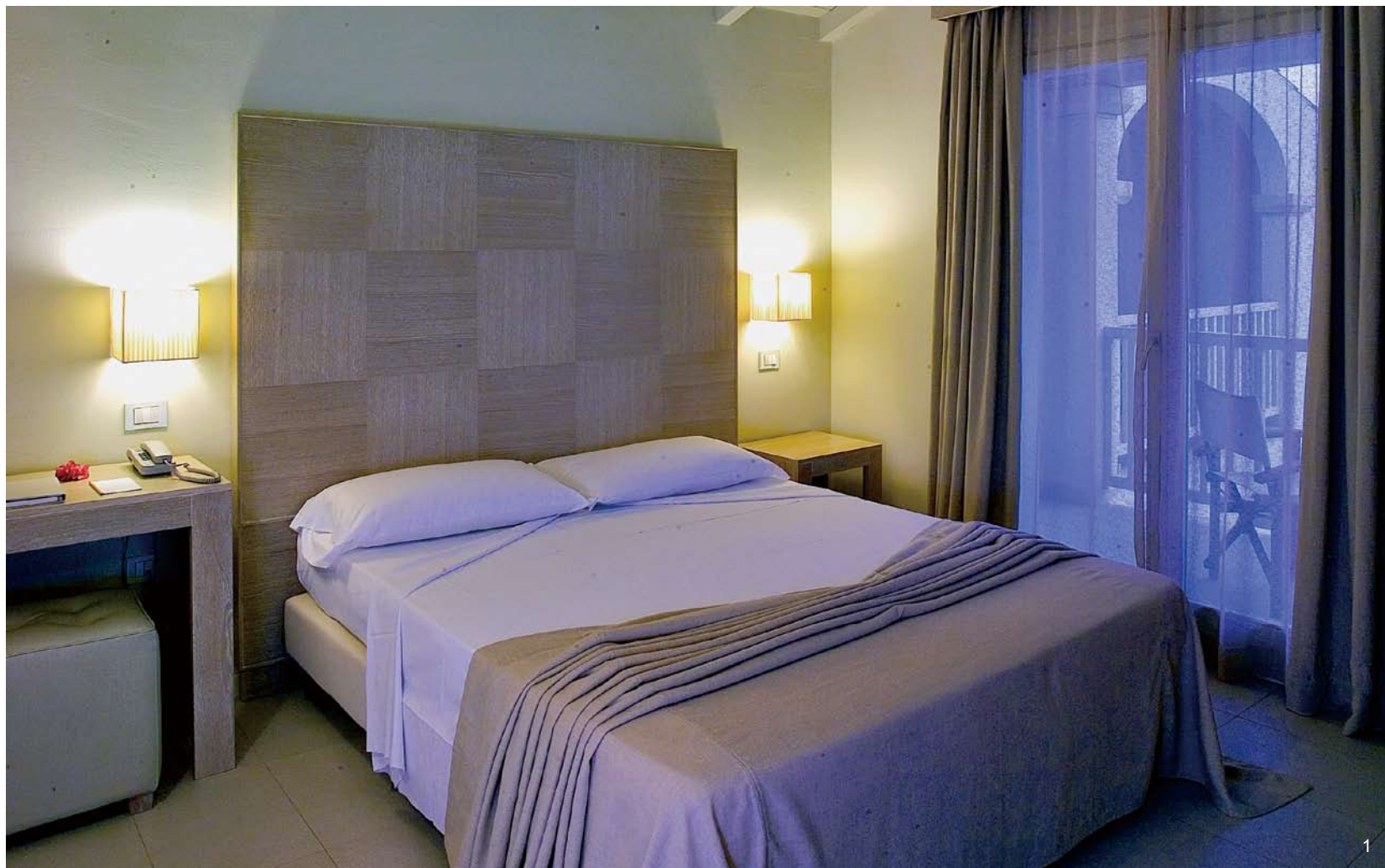




3

1. The simple bedside lamps bring an intimate ambience to the bedroom.
2. The lantern-shaped lamps serve beyond illuminating to add a particular taste to the bedroom.
3. The wall lamps in the bedroom, with warm shadows cast on the wall, effectively enrich the space.

1. 卧室床头两侧的台灯设计简单，却能够增添温馨气息。
2. 床头处台灯被设计成灯笼造型，提供照明的同时增添空间雅致气氛。
3. 卧室壁灯的装饰造型设计，灯光在墙面的投影，增强空间层次感。



1



2

1. The two bedside lamps on the wall successfully trigger a particular atmosphere.

2.3. The simple bedside lamps become a stylish element in the bedroom.

1. 床头的两盏壁灯的设计，渲染卧室空间的情绪。

2.3. 简约风格的床头灯设计，突显卧室空间的时尚元素。





Defining

划分区域

The advantage of defining zones in a space by lighting is that different zones could exist in one space without strict boundaries.

Usually we divide a space into independent zones by partitions or walls. Such zoning would not only help utilise the space more efficiently, but also offer different zones better privacy.

However, partitions and walls are not indispensable in dividing a space. As our ways of life constantly change, sometimes we would demand a "connected zoning", i.e. defining different zones in a space while retaining some connection between them. Other times we might have to define different zones in a space that is already very small in size. In such cases, lighting would be an optimal option.

The advantage of defining zones in a space by lighting is that different zones could exist in one space without strict boundaries. To some extent, the connection of the zones would offer a kind of safety. Meanwhile, a small space would not be likely to seem visually crowded.

When defining zones in a space by lighting, usually we make advantage of two properties of lighting: intensity and colour. They could be exploited flexibly in spaces for different functions.

室内空间的区域划分，通常采用隔断或者墙面作为主要手段，将大的空间划分成彼此相互独立的若干区域，起到化整为零的效果，既合理利用了空间，又能够增强区域的私密性，避免相互干扰。

然而，并不是所有的区域划分都一定要采用隔断或者墙面作为手段。随着人们生活方式的不断变化，在很多室内空间的设计中，很多时候要面对既需要划分出空间不同的区域，又要保持不同区域之间的相互联系，或者在相对面积很小的空间中再划分出不同的区域。这些时候灯光就是划分区域、分割空间的一个最佳的选择。

采用灯光来划分区域的最大好处是既可以让人感知到空间内各区域之间独立存在，又没有严格意义上的界限，使得不同区域共同存在于一个空间之内，在增强彼此联系的同时也能够给人以某种程度上的安全感，同时也避免了因为空间狭小而产生的视觉拥挤。

用灯光来划分区域通常采用的手段是运用灯光的光线强弱和色彩冷暖，对于不同性质的区域要求采用的手段也会发生变化。

1.2. The pendant lamps effectively define different dining areas.

3. The orderly-lined pendant lamps and the random wires define the dining area and offer some decorative effect at the same time.

1.2. 通过吊灯在空间顶部的不同排列来划分不同的就餐区域。

3. 排列整齐的吊灯及故作凌乱的灯线设计来突出就餐区，同时增添装饰效果。

Pendant Lamps Defining Zones

吊灯划分区域

Pendant lamps are usually used in interior lighting design to define different zones in a space, thanks to their flexible positioning. Lighting designers have a variety of choices: single pendant lamp or a group of pendant lamps, giant lighting boxes or simple small bulbs.

Pendant lamps would not be restricted by interior furnishings, thus enjoying more advantages in lighting design. In addition, the light cast out forms a zone without tangible boundaries. In this way, the zoning of a space is realised.

在室内灯光的设计过程中，通常采用吊灯来完成划分区域的功能。特殊的空间位置决定了吊灯对空间区域的划分功能。吊灯的设计既可以采取单独的吊灯，也可以采用灯组的设计，既可以用硕大的灯箱，也可以用简单的小灯泡……

吊灯的设计最大的发挥空间在于它可以不受室内陈设物品的限制，同时由其发出的光亮所及能够形成一个无形的区域，进而有效地起到划分空间的作用，从而达到区域划分的效果和目的。





1. The chic pendant lamps help decorate the conference room.
- 2.3. Different pendant lamps are particularly arranged to help defining different dining areas.
4. The bar counter in the restaurant is highlighted by the water-drop-shaped pendant lamps.

- 1.用造型别致的吊灯设计来增强办公空间的会议区装饰意味。
- 2.3.就餐区域的照明设计,用吊灯来划分不同的区域。
- 4.用水滴造型的吊灯来突出餐厅的吧台空间。







1. The lampshades with red insides play a decorative role in the dining area.

2. The lamp boxes hung on the ceiling define the dining areas.

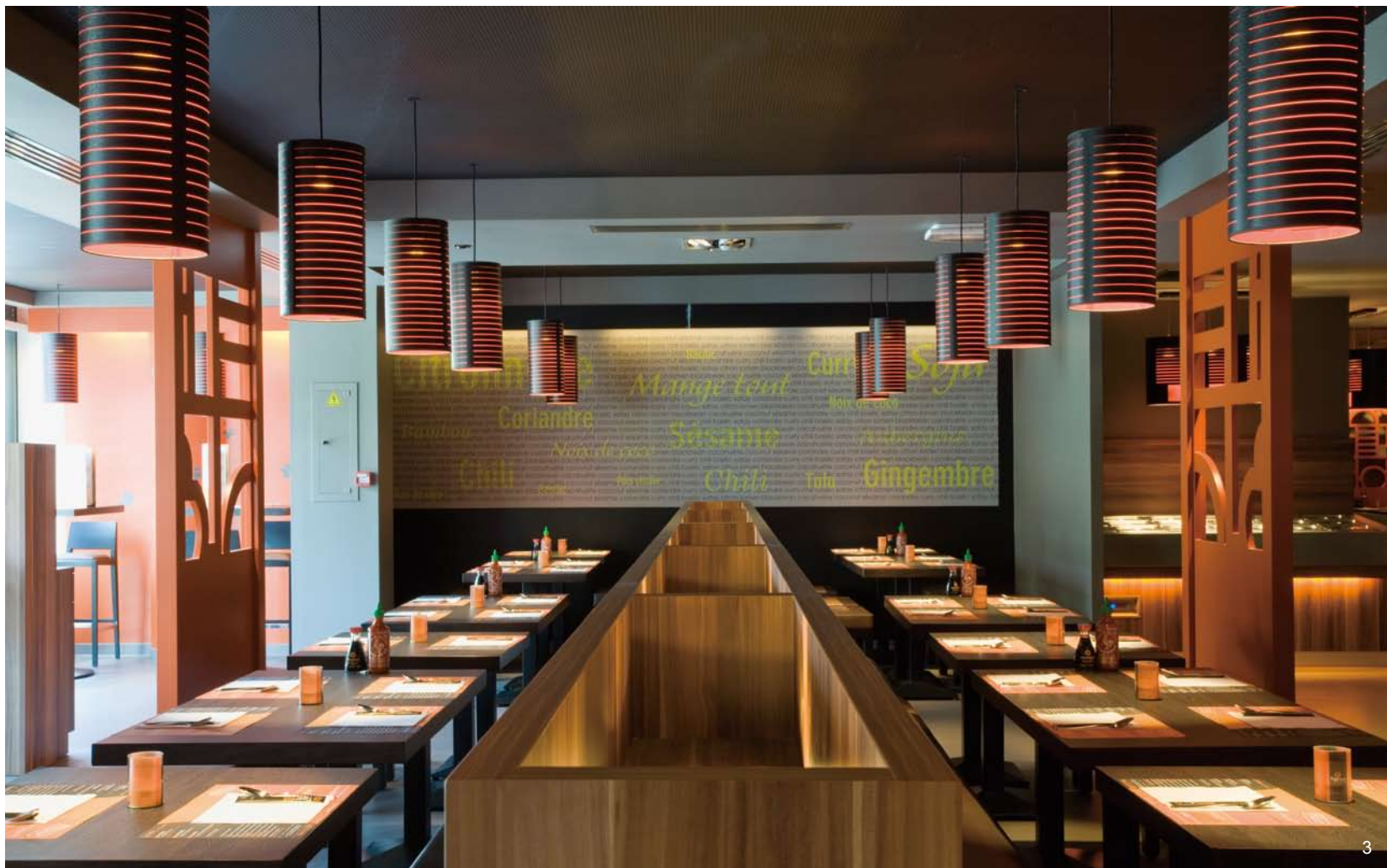
3. Unconventionally-shaped lamps in a shop. They also play the role of area defining.

1.在灯罩的内部采用了红色，突出就餐区的同时增添装饰感。

2.用悬在顶部的灯箱的设计划分空间的就餐区域。

3.商店特殊的灯具造型同样能够起到划分空间的作用。





3

1.2.3. The spot lighting, as well as the well-lined lamps, is an effective way of defining areas.

4. The lamps on the floor and the circular lighting belts on the ceiling comprise the illumination of the area.

1.2.3. 餐厅中的局部照明和分散照明起到划分空间的效果。

4. 地灯与顶部的圆形灯带设计成为公共空间中的区域照明设计的主体。



4



1. The pendant lamps in the restaurant highlight the dining area from the surrounding dark space.

2. The table lamp, wall lamp and floor lamp define several independent areas in the comparatively small space.

1. 餐厅中的吊灯设计，将就餐区从周围暗色的空间中凸显出来。
2. 通过台灯、壁灯、地灯的设计将不大的休闲空间划分出若干独立区域。

Multi-source Lighting Defining Zones

多光源划分区域

Pendant lamps are effective in defining zones in a space. However, they cast out extensive light, acting as the main lighting source for a space. Apart from the main source, we need some supplementary lighting sources to complete the lighting design for the space.

Supplementary lighting sources also have the defining function. A multi-source lighting design consists of a main lighting source and some other supplementary sources. Together they illuminate the space while defining different zones in it.

在室内空间的灯光设计中，吊灯设计能够达到区域划分的效果。而吊灯提供的是泛灯光，通常是作为主光源的角色，空间中除了主光源还需要有其他的一些辅助光源的设计来完成空间的灯光设计。

辅助灯光同样能够起到区域划分的作用。由主光源和辅助光源构成了一个多光源的照明设计，多光源在点亮空间的同时，也划分出空间的不同区域，进而起到划分区域的作用和效果。







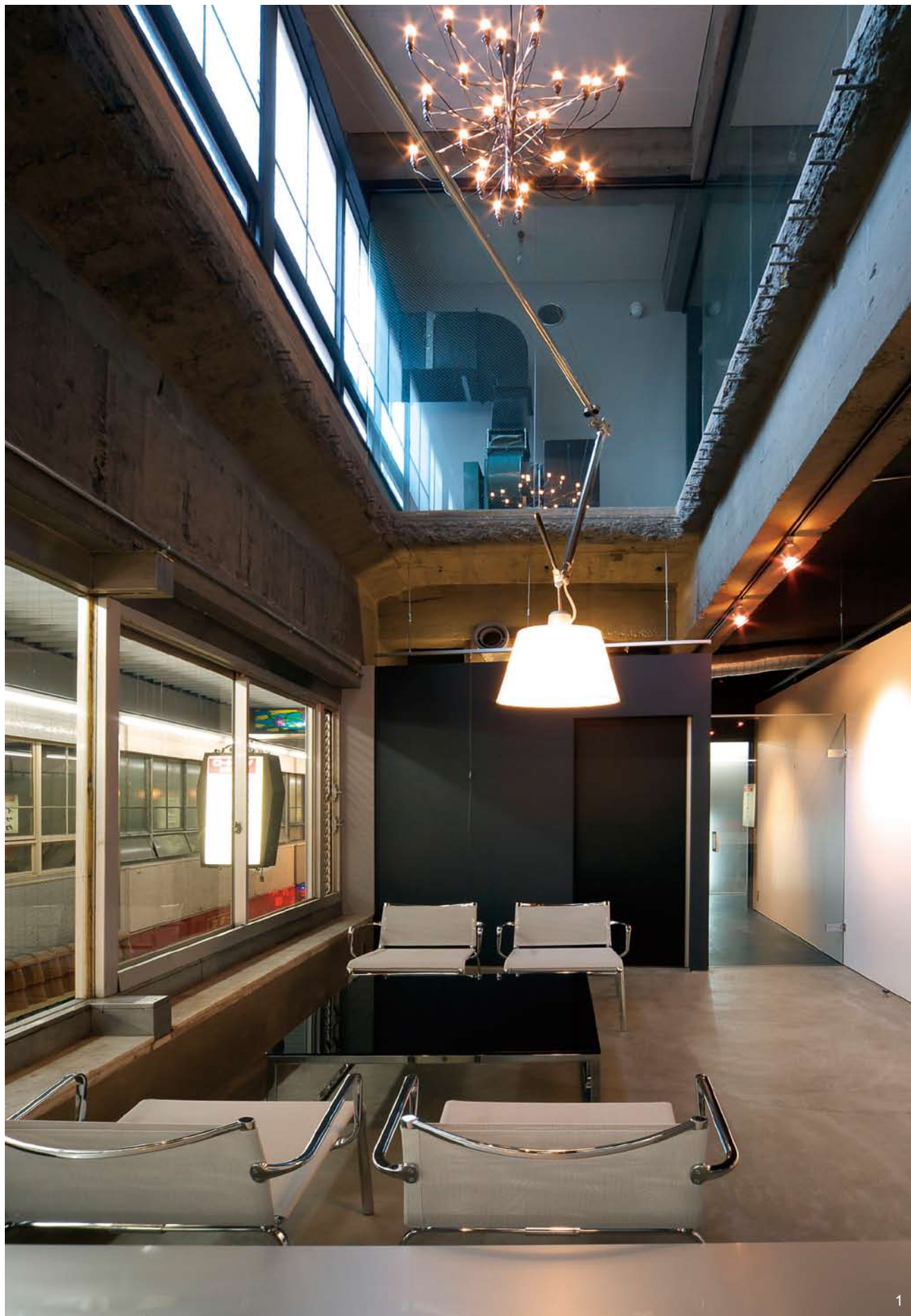
3

1. The red chandelier, with each branch acting as a candlestick, defines the dining area and serves as an ornament in the whole space.
2. The table lamps, together with the low partitions, define the dining area.
3. The table lamp and floor lamp divide the space into reading, recreating and meeting areas.
4. Different areas in a space defined by table lamps

- 1.红色烛台式吊灯的设计，将就餐区从空间中区分开来的同时增添了装饰效果。
- 2.利用台灯以及围合空间的矮墙设计来完成就餐区的划分。
- 3.通过地灯的设计将空间划分成读书、休闲、会客等不同的区域。
- 4.通过台灯的设计划分空间的区域。



4





2

1. The highly decorative chandelier is combined with a functionally practical lamp to create a stylish space.
2. Combination of pendant lamp and floor lamp in a limited space
3. The long tube-shaped pendant lamp provides a spot light.

- 1.采用装饰吊灯和实用性更强的照明灯具相搭配，渲染情趣的同时又能够起到突出空间的效果。
- 2.在面积有限空间中的吊灯与地灯的搭配设计。
- 3.长筒造型吊灯提供局部的照明。



3





3

1. The exquisite table lamps well match the luxury of the space.
2. The floor lamp goes well with the simplicity of the space.
3. Lighting design for separate dining areas
4. Lighting design for a reception area, simple yet stylish

1.精美的台灯设计烘托空间的奢华。
 2.地灯设计符合空间简约的风格。
 3.独立就餐空间的照明设计。
 4.接待处的照明设计，简约又不失时尚味道。



4



1. In the spacious reception area, peculiarly-shaped table lamps, wall lamps and ceiling lamps are combined.
2. Spot lighting in a private area defined by curtains
3. A floor lamp in a simple apartment

1.宽敞的接待空间采用造型别致的台灯、壁灯、吊灯相结合的设计。
2.用布帘围合的私密空间，局部的照明设计。
3.简约的公寓空间中的地灯造型设计。





Highlighting

突出重点

lighting outstands for its efficient facilitation for the creation of atmospheres and remarkable enrichment of a space.

By lighting, we could highlight a space, some spots in a space, or even some objects. Particular attention would be attracted to the highlighted areas, which might be appreciated just for the lighting! In an interior, there should always be some prominence or theme that needs to be highlighted. Then, lighting would be a useful tool. Offering some prominence or theme is an important function of interior lighting. The prominence would be the soul of a space. A bit of cultural identity could be added to offer the space a dignified taste. Lighting would impress us with visual impacts which would furthermore influence our perception towards a space. Appropriate lighting could make the theme of a space extremely impressive. Compared with other elements of interior design, lighting outstands for its efficient facilitation for the creation of atmospheres and remarkable enrichment of a space.

空间重点的存在，使人们有了更多的关注空间的借口，使空间也具备更多的值得人们欣赏的品格。在室内空间中总是要有一两处需要重点突出的区域或者几件物品，以便形成空间的重点或主题。灯光在室内空间中的又一个功能是突出空间重点，烘托主题。空间的重点即是空间的灵魂，通过对重点区域的突出来增强空间的文化内涵，从而引领空间的层次，提升空间的品位。灯光能够给人带来视觉的冲击和震撼，进而影响人们对空间的判断力。运用恰当的灯光设计，能够使空间的主题更加给人以深刻的印象。与其他方式相比，用灯光来突出空间重点能够渲染情调，增强空间的内涵。

1. The unique shape of the ceiling lamps effectively highlights the major dining area in the restaurant.
 2. The simple floor lamps provide necessary illumination for the dining areas and more importantly, create a certain atmosphere.
 3. The magnificent central pendant lamps, together with the custom-designed ceiling, become the focal point of the space.
1. 用造型别致的吊灯来完成餐厅中的重点区域照明设计。
 2. 造型简单的地灯设计，为就餐空间提供照明，同时渲染情调。
 3. 造型华美的吊灯设计再配合别致的屋顶造型，使其成为空间的焦点。





1

1. The ceiling lamps, something between lamp box and lampshade, highlight each dining table as the focuses of the restaurant.
2. The ceiling lamps combined with the hanging green crystals create an appealing and sumptuous dining space.

1. 介于灯箱与普通灯罩之间的吊灯造型设计，使就餐区成为空间的重点。
2. 顶灯的设计配合悬垂的绿色水晶，使空间迷人而又华贵。



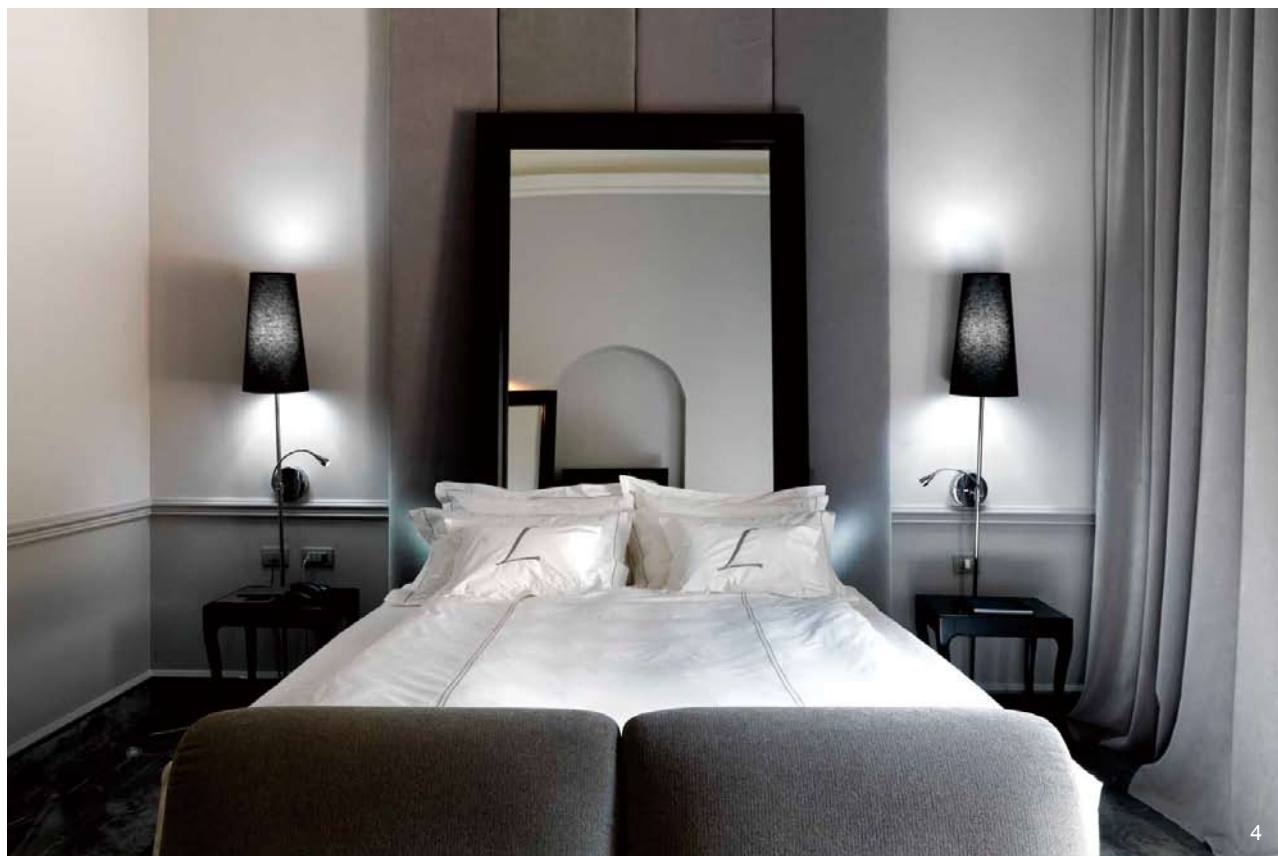




3

1. The smart wall lamps are particularly designed to match the ornaments on the wall. They act not only as lighting sources, but also as decorations themselves.
2. The bedside wall lamp is designed to match the colour palette of the bedroom, highlighting a singular spot.
3. The simple yet modern floor lamp offers spot light for the table.
4. Bedside wall lamps providing spot light.

1. 小巧的壁灯设计搭配墙面的饰品，既为空间提供照明又能起到装饰作用。
2. 床头的壁灯配合空间的色彩，点亮局部空间。
3. 简约、现代造型的地灯设计提供局部的照明。
4. 床头的壁灯设计，局部与细节照明设计。



4



1

1. The pendant lamp and the backdrop lighting for shelf on the wall highlight the two main spots in the room.
2. The little spot lamp on the wall decoratively highlights the focus under it.
3. A pretty bedside pendant lamp.
4. Wall lamp in a porch.

1. 吊灯与展示架背景灯相配合，突出空间的重点。
2. 墙壁的小射灯，烘托装饰意味的同时突出墙面重点。
3. 床头的小吊灯设计。
4. 玄关处的壁灯设计。



2



3



4





1. The different lampshades serve different areas respectively.
 2. The pendant lamp looks like a giant spider and highlights the central area while the little floor lamp provides spot light in a corner.
1. 通过设计多只灯罩来烘托空间中不同的区域。
 2. 蜘蛛造型的吊灯与提供局部照明的地灯相搭配，突出空间的重点区域。



LIGHTING AND DECORATION

灯光与装饰

As a kind of decoration in interior design, lighting plays a more and more important role in an interior space.

As a kind of decoration in interior design, lighting plays a more and more important role in an interior space. With the combination of avant-garde technologies and lighting design, spaces are no longer filled with dazzling glare; instead, soft and refined light that would bring visual pleasure are widely adopted. Moreover, with eco-friendly materials and technologies, it's easier to naturally integrate lighting into a space as an integral part of it.

For people in society nowadays, nothing seems more important than health. We pursue healthy food, healthy space and a healthy way of life, etc., which reflect our increasing awareness of environmental protection. In interior design, correspondingly, we no longer seek for excessive ornaments or luxury styles; instead, we begin to explore the concepts of simplicity, environmental protection, health, etc. in interior decoration.

Women wear accessories to be charming; likewise, a space would find its own identity with decorations. No matter in public spaces, commercial spaces or private homes, we can never do without decorations. Even in ancient times when our ancestors lived in caves, they carved patterns or hung animals' furs on walls to animate living spaces. With the fast pace of social development, we have a higher demand for decoration, and the ways of interior decoration have been greatly diversified. Lighting, as the most representative kind of decoration, is getting increasingly popular.

As a special way of decoration, lighting gradually stands out in interior design. We have been making improvements and renovations in lighting, not only on the forms of lamps, but also on the light beam. Interior lighting, with various forms and colourful beams, has become an irreplaceable decorative element.

The decorative effect of lighting is realised through designs for the forms of lamps and for the light and shadow. Different designs could be adopted for different interiors, and form of lamp and light and shadow design would always be useful in creating and enhancing a certain decorative effect with which a space would become rich and colourful.

灯光作为室内设计的装饰手段在室内的空间中扮演着越来越重要的角色。随着现代科技与灯光设计的结合日益密切，空间不再被耀眼的光线所充斥，取而代之的是柔和、细腻，能够给人带来视觉舒适的光影，再加上环保材料和技术的应用，使灯光以更加亲切的角色与空间融合，成为空间装饰的一个重要组成部分。

对于现代社会的人而言，没有什么比健康更加重要了，人们追求健康的食品、健康的空间、健康的生活方式。随之而产生的是人们对于环保理念的认识也越来越深刻。反应到室内装饰设计中，人们不再强调空间过度的修饰和极尽奢华，而是越来越多地探求简约、环保、健康概念的室内装饰。

室内空间与人一样，需要通过装饰和打扮才会变得更漂亮、更具魅力。无论哪种类型的室内空间，不管它是公共空间、商业空间还是家居空间，都离不开装饰设计。即使是在远古时代的山洞内，也要在岩壁上刻画出图案或是悬挂动物的毛皮，从而增添空间内的生气和活力。随着社会的进步和人们生活质量的提高，人们对于室内装饰的要求也越来越高，室内装饰手段也越来越丰富，灯光越来越多地被应用到室内的装饰当中。

作为一种特殊的装饰手段，灯光在室内设计中的作用和地位被逐渐突出。人们对于灯光的设计在不断进行改进和革新，不仅在灯具上造型有所突破，由灯具所放射出的光线也被设计得曼妙多彩。通过别致的灯具造型和多彩的光线设计使得灯光成为室内装饰中其他手段所无法取代的重要元素。

灯光的装饰效果需要通过灯具和光影两个方面来展现和表达，根据空间性质配合以不同造型的灯具或是光影。通过这两个方面的手段所营造的效果来渲染和突出空间的装饰意味，使得空间变得更加绚丽、多彩。



Lamps

灯具装饰

"Through light colours, colour temperatures, colour differences and contrasts between brightness and darkness"

Lamps have been evolving from simple bulbs to artworks with various forms and styles. According to different usages, lamps can be classified as chandeliers, table lamps, wall lamps, floor lamps, etc. Such diversity has provided the opportunity for a wide implementation of lamps in interiors.

The decorative effect of lamps is realised through the interaction between a lamp and a space. In restaurants, for example, we could use giant lamps to offer a visual shock and achieve a distinct effect. Or, we could hang numerous small bulbs on the ceiling. The sparkling effect like stars in the sky would add an artistic air to the space, and ultimately attract customers in.

Apart from the interaction between lamps and spaces, more often than not, we would make use of the forms of lamps to achieve a certain decorative effect. In lighting design, the choice of the forms of lamps would determine the theme and taste of a space. Peculiar forms of lamps would not only immediately attract our eyes, but also effectively facilitate certain moods. Different lamp forms would evoke different moods, such as calm, elegance, innocence and silence.

灯具发展到今天，已经由从最初的灯泡演变到种类繁多、款式独特、造型各异的“艺术品”，同时根据其功能的不同又分为吊灯、台灯、壁灯、地灯等多种类型，为灯具在室内空间里更多地扮演装饰的角色提供了前提和基础。

灯具在室内的装饰效果，可以通过灯具与空间的相互影响来完成。比如说在餐厅空间中，可以采用造型硕大的灯具造型来增强人们的视觉震撼，以达到与众不同的效果。也可以采用悬挂大量小灯泡来制造一种满天星的感觉，以其提升空间的艺术感，达到吸引顾客的效果。

灯具装饰效果的表达，除了要注意到灯具与空间的配合之外，更多强调的是运用灯具的造型设计来体现。在灯光设计中，对于灯具造型的选择能够决定整个空间的主题和情调。造型特异的灯具不仅能够有效地吸引人们的视线，更重要的灯具也是渲染情绪的一个不错选择。通过不同的灯具造型能够表达出人们或是冷静或是高雅，或是天真或是沉默的不同情感。

- 1. The giant lamp boxes offer an intense visual impact and thus serve as an ornament.
 - 2. The decorative crystal lampshades create a luxurious atmosphere.
 - 3. The little bulbs, together with the messy wires, effectively decorate the space.
-
- 1. 硕大灯箱能够引起视觉的震撼从而起到装饰效果。
 - 2. 水晶珠帘在突显奢华气氛的同时也能够起到装饰意味。
 - 3. 小巧的灯具配合缠绕在一起的灯线起到的装饰效果。

Lamp Design

灯具造型

The design of the lamp itself constitutes an important part of interior lighting design. When the light is turned on, the lamp is decorative with the lighting effect; when turned off, it acts as a piece of artwork, an ornament for the space. In this sense, lamp design is a decorative element in interior design that should not be ignored.

灯具设计是室内灯光设计的一个非常重要的部分，在有光的情况下，灯具配合灯光来共同发挥装饰的作用和效果；在无光的情况下，灯具的装饰造型设计使其更多地扮演着艺术品的作用，进而增添空间的装饰意味。因此说灯具的造型设计是室内空间中不可忽视的装饰元素。







3

1. The unique lampshades of the ceiling lamps serve as a decorative element.
2. The bulbs randomly positioned on the columns bring a surprising effect.
3. When lamps and light are perfectly combined, they could be extremely decorative.

1. 顶灯的灯罩设计独特，装饰感十足。
2. 安装在柱子上的灯泡，别出心裁的创意营造出意外效果。
3. 灯具、灯光与造型设计的结合，装饰意味浓厚。



1

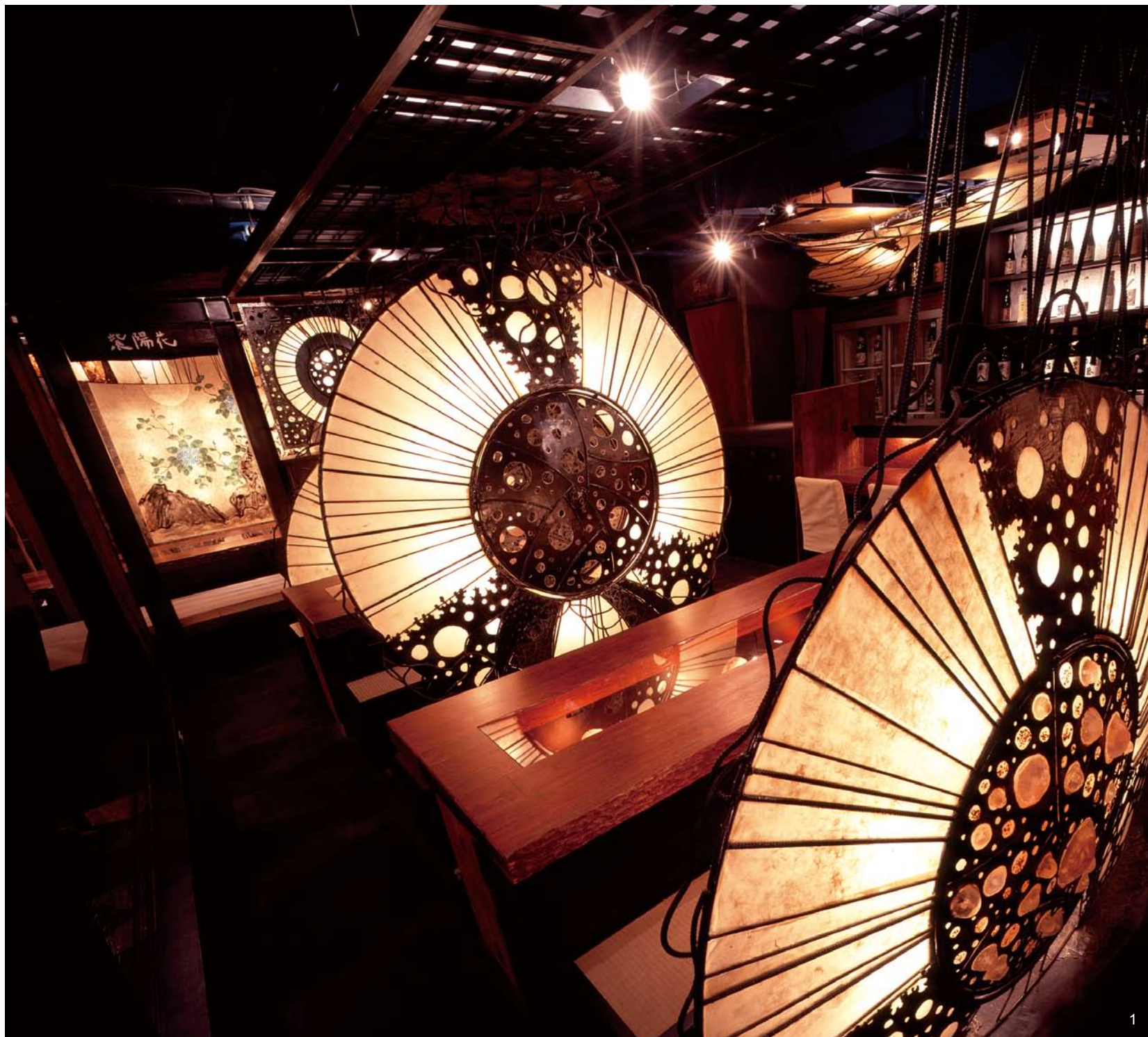
1. A pendant lamp and a table lamp in a Japanese-style restaurant with a lotus shape
 2. The two lotus-shaped pendant lamps create an elegant and tasteful atmosphere.
- 1.日式风格的餐厅中“莲花”造型的吊灯和台灯。
2.空间中的两盏“莲花”吊灯营造的装饰效果和幽雅气氛。





1. The lotus-shaped floor lamps are complemented by the cone-shaped pendant lamps.
 2. The peach-shaped pendant lamp becomes an ornament in the passageway.
 3. A giant and exquisite pendant lamp
1. “莲花” 地灯与锥形吊灯相互呼应，突出空间的装饰感。
2. “桃子” 造型的吊灯成为楼道里的装饰。
3. 造型精美，巨大的吊灯设计。

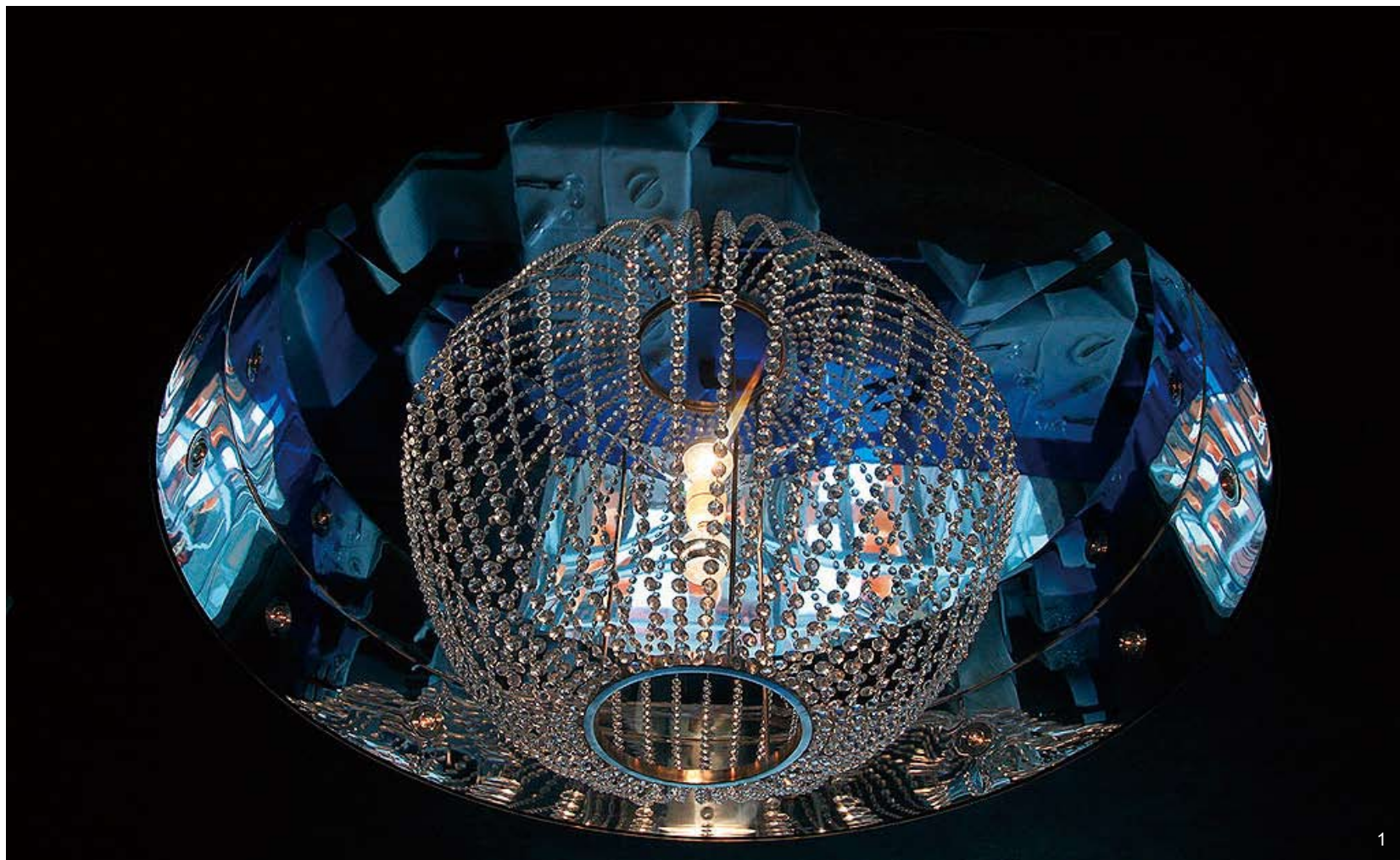






1. Giant umbrella-shaped lamps in a Japanese-style restaurant
2. The conch-shaped lamp characterises the bar.

1. 日式餐厅中的巨大伞状灯具造型的装饰效果。
2. “海螺”造型的台灯设计为小酒吧增色不少。



1



2

1. The giant floor lamp is more decorative than functional.
2. An oval-shaped table lamp beside the sofa
3. The pendant lamps convey strong local characteristics.
4. The metal-textured hollowed-out pendant lamps become the main ornament in the space.

1. 硕大的地灯设计更多地扮演装饰角色。
2. 沙发边的一盏椭圆台灯的造型设计。
3. 具备浓重地域风情的吊灯造型设计。
4. 带有金属质感的镂空吊灯，是空间的主要装饰品。





1



2



1. The bubble-like pendant lamp corresponds with the backdrop lighting of the counter.
 2. The exquisite flower-like lamps are quite eye-catching.
 3. The decorative red chandeliers well match the red interior lighting.
- 1.就餐处的泡泡灯与吧台背景光相搭配，营造空间的装饰效果。
2.花朵造型的灯具设计，别致、美观。
3.红色的吊灯配合红色的灯光，装饰感十足。





3

1. The red crystal pendant lamps play the decorative role in the space.
2. Orderly-lined adjustable pendant lamps. The red colour makes them particularly decorative.
3. The contrast between the two kinds of lamps, with different shapes and styles, enlivens the space with a dynamic quality.
4. A highly decorative lamp with a peculiar shape.

1. 红色水晶吊灯为餐厅增添些许装饰效果。

2. 可折叠、拉伸的吊灯排列整齐，红色的灯罩突显装饰味道。

3. 两种不同造型、风格各异的吊灯设计相互搭配，增强空间动感。

4. 造型特殊的灯具设计在空间的装饰效果。



4





2

1. The ceiling lamps produce a snowing effect.
2. Decorative double-layered ceiling lamps
3. Ceiling lamps with round glass lampshades

1. 灯具的设计塑造银装素裹的空间装饰效果。
2. 双层吊灯的装饰意味浓厚。
3. 圆形玻璃灯罩吊灯的设计，为空间增添装饰意味。

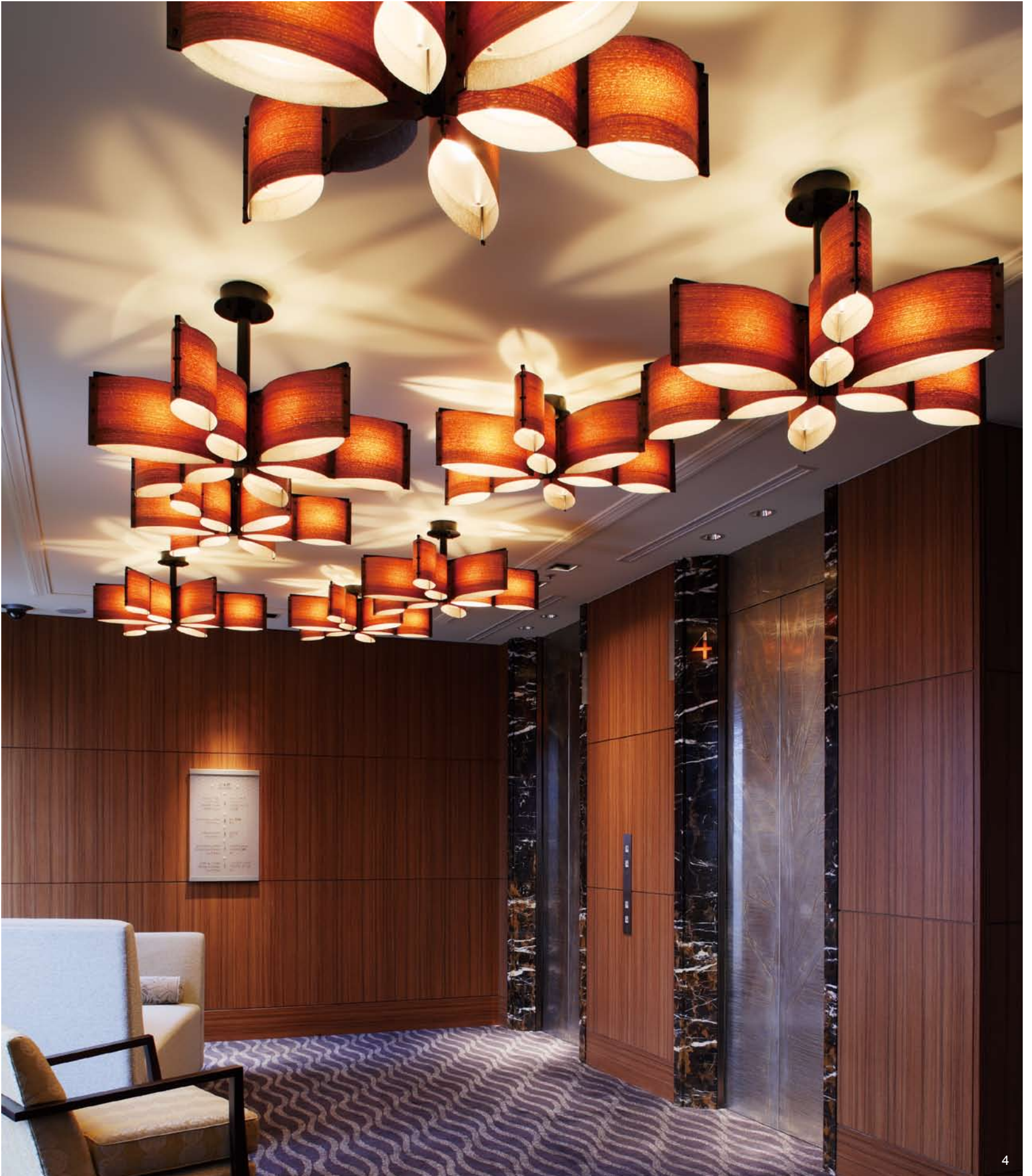


3



1. The giant lampshades look like bowls - an element just suitable in a restaurant context. The bulbs cast light on the images inside the "bowls" to enhance the decorative effect.
- 2.3. These lamps are decorative particularly for their unique shapes.
4. Petal-shaped ceiling lamps

1. 硕大的灯罩仿佛一只大碗，点点灯光照亮灯罩内的图案，装饰意味十足。
- 2.3. 不同造型的吊灯设计，是空间重要的装饰元素。
4. 吊灯的造型被设计成花瓣，装饰感十足。





1

1. The fruit-shaped glass lampshades are an ornament in the restaurant.
 2. The single oval-shaped pendant lamp well decorates the space.
 3. The symmetrical floor lamps on the two sides of the entrance produce a stately air.
- 1.玻璃灯罩被设计成果实的造型，装饰意味非常明显。
2.悬垂的椭圆造型吊灯的装饰效果。
3.门口两侧的地灯的地灯罩设计仿佛两块磐石，庄严、美观。



2



3





3

1. The unconventionally big floor lamp intensely attracts your eyes.
2. The pendant lamps are decorative for their colour and shape.
- 3.4. The floor lamps are more decorative than functional.

1. 会客室中硕大的地灯造型，给人以强烈的视觉冲击。
2. 通过吊灯的色彩、造型设计烘托装饰效果。
- 3.4. 地灯的装饰感设计，使其在空间中更多地扮演装饰品的作用。



4



1. Giant floor lamps on bedside
2. Glass-shaped ceiling lamps
3. The floor lamps in the open living room look like honeycombs.
4. Torch-like floor lamps in a parlour

1. 卧室中床头硕大造型的地灯设计。
2. 杯子造型的顶灯设计。
3. 展示空间中的地灯“蜂巢”造型设计。
4. 会客室火炬造型的地灯设计。



Lamp Positioning

灯具设置

Appropriate positioning of lamps could make them extremely decorative. We often see small lamps lined in a particular way or just randomly, particularly for pendant lamps. Table lamps, likewise, could also be lined to bring out decorative effects.

Another option is giant lamps, whose unconventional size would produce a decorative effect. Though it is not a mainstream means of lighting, an unexpected effect would usually be brought out.

巧妙的灯具设置同样能够表现出强烈的装饰意味。在室内的灯光设计中通常采取多个体积小巧的灯具按一定的序列整齐地排列或者无序地排列营造随性的胡乱感。这种设计比较常见于室内吊灯的设计。而一旦将这种设计形式应用于台灯的设计中，同样也能够收到良好的装饰效果。

灯具的设置也可以采用体积硕大的灯具造型，用夸张的手法来突出装饰意味，这种设计形式不是主流，但同样能够达到意外的装饰效果。





1. The giant box-like lampshades of the pendant lamps are designed to serve as a decorative element.

2. The bulbs and wires are surprisingly decorative when combined together.

1.长线吊灯的灯罩被设计成宽大的灯箱，装饰感被突显出来。

2.灯泡与灯线的设计带来空间的装饰效果。





1. The pendant lamps "grow" from the ceiling just like buds.
2. The floor lamps look like burning torches.
3. The lamps are densely installed on the ceiling like honeycombs, becoming a decorative element for the space.

1. 吊灯的设计仿佛有“生命”的嫩芽从屋顶萌发出来。
2. 地灯的设计像是一把把燃烧的“火炬”。
3. 将屋顶设计成一个个紧密挨着的“蜂巢”造型，进而突显装饰感。





1. The water-drop-shaped pendant lamps play the decorative role in the restaurant.
2. The "tube lamps" offering spot lights are quite stylish with the backdrop green lighting.
3. The lamps orderly installed on the counter well decorate the restaurant.

1. 餐厅中“水滴”造型灯具设计，为空间增添装饰意味。
2. 提供局部灯光的“筒灯”造型，配合绿色的灯光背景突出装饰效果。
3. 安置于吧台处的整齐小台灯起到的装饰效果。





1. The lamp on the wall becomes the main decorative element in the enclosed space in the restaurant.

2. The custom-designed glass lampshades complete the decoration of the restaurant.

1.空间封闭的餐馆里，壁灯的设计起到装饰的效果。

2.造型独特的玻璃灯罩为空间增添装饰元素。



1. Big bulbs are applied on the ceiling to decorate the space for children.
2. The simple table lamps provide the shop with necessary illumination and more importantly, play the role of decoration.
3. The luxurious crystal lamps are quite efficient in decorating the shop.
4. The round lampshades with different colours bring a particular decorative effect.

1. 儿童活动室里的灯具用硕大的灯泡，进而突出其装饰效果。
2. 简约造型台灯为空间提供照明的同时更多地扮演装饰的角色。
3. 水晶灯的奢华气质，装饰意味十足。
4. 圆形的彩色灯罩带来的装饰效果。





1. The lamps in a simple form are arranged to produce an unexpected decorative effect.
 2. Decorative lamps in a shop
- 1.造型简约的灯具设计起到的装饰效果。
 - 2.商店中的灯具造型设计，装饰意味浓厚。







1. The giant sumptuous crystal ceiling lamp in the lobby, together with the central sculpture below, becomes the focal decoration in the space.
2. The luxurious ceiling lamp installed in the spacious lobby facilitates the magnificence of the space.

1.大堂顶部硕大、豪华的水晶灯，配合中央位置的雕塑造型成为空间的装饰主题。
2.造型奢华的顶灯设计，在相对空旷的空间中显得气派十足。





1. The giant lampshade on the ceiling, many times bigger than a conventional size, brings a strong visual impact.
2. The giant crystal ceiling lamp becomes the most conspicuous ornament in the lobby.

- 1.放大数倍的硕大圆形型顶灯设计带来的视觉冲击和装饰效果。
- 2.大厅中央顶端的巨大水晶灯造型，成为空间最显眼的装饰品。





4

1. An exquisite table lamp in a parlour
2. The metal lampshade manifests a luxurious texture.
3. A smart decorative wall lamp
4. Simple yet stylish ceiling lamps
5. A decorative lampshade with fabrics

1. 会客室中精致的台灯设计，更加注重装饰的效果。
2. 金属灯罩体现奢华质感。
3. 小巧的壁灯设计突出装饰意味。
4. 简约而又现代的造型灯具，时尚、美观。
5. 绒线环绕的灯罩设计突显装饰意味。



5





3



4



5

1. The lantern-shaped lamp is quite eye-catching.
2. The pendant lamps on bedside look interesting.
3. An adjustable floor lamp, modern and stylish
4. A warm bedside table lamp
5. Classical and modern elements are mixed in the simple table lamp.

1. 起居室中“联体灯笼”的造型灯具为空间增添装饰效果。
2. 床头处的两只长把吊灯造型，设计新颖。
3. 可拉伸、折叠的地灯设计，现代却不失装饰意味。
4. 床头的台灯设计，精巧别致。
5. 角柜上的台灯设计，古典与现代元素的结合。





1. The giant "shark lamp" in the restaurant completes a unique submarine world.
 2. Red chandeliers for a bar counter. The colour is helpful in creating a joyous atmosphere.
1. 餐厅中巨大的鲨鱼造型的吊灯设计，营造出一个别样的海洋世界。
2. 吧台处的吊灯设计，红色的小灯罩突显喜庆。



1



2

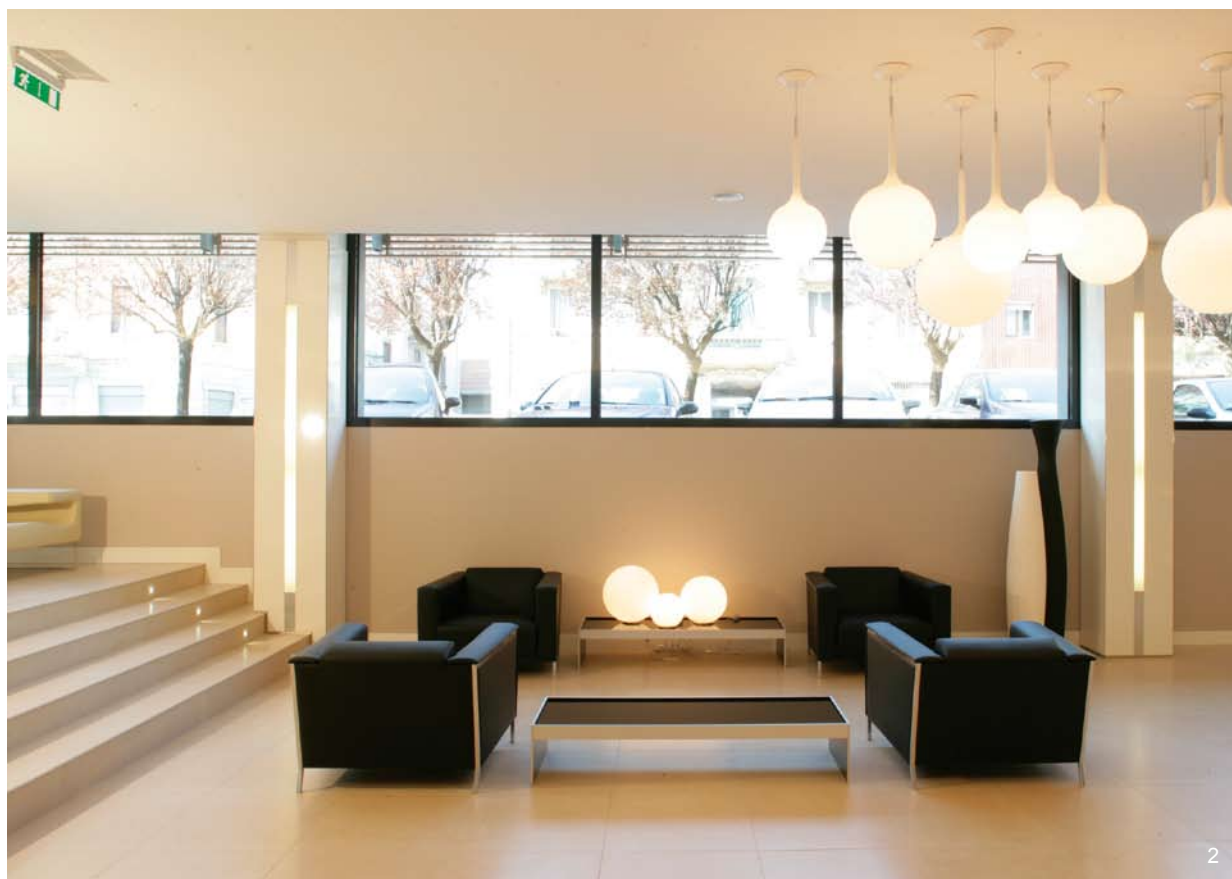
1.2. The restaurant is decorated with lampshades with different shapes and colours.

3. The pendant lamp here looks extremely complicated, and is thus extremely decorative!

1.2. 餐厅中通过不同造型、不同颜色的灯罩的设计来渲染装饰意味。

3. 抽象、夸张的灯具造型来突出装饰效果。





1. Extremely giant pendant lamps in an office, where traditional concepts of lamp are completely thrown out
 2. Here pendant lamps and floor lamps are combined to decorate the space.
 3. Artistic lamps on the wall for decoration
- 1.办公空间中的硕大吊灯造型设计,突破人们对于灯具的传统概念。
2.吊灯与地灯搭配突显空间的装饰效果。
3.壁灯的造型设计艺术、美观,突显装饰感。







3

1. The unique pendant lamp is really a piece of artwork which acts as the main ornament in the space.
 2. The crystal pendant lamps are luxurious yet modest.
 3. The pendant lamps match the floor lamps to produce a visual rhythm.
1. 吊灯造型设计别致，既是空间的装饰品又是艺术品。
2. 水晶吊灯的装饰设计，低调的炫耀。
3. 休闲空间中吊灯与地灯的相互搭配在视觉上的装饰感。



1



2

1. The pendant lamp and the wall lamps seem more appealing with the overwhelming wall paper.
2. A pendant lamp in a sitting area, exquisite yet modest.
3. Well-lined crystal lamps.
4. The odd-looking table lamps are designed to match the ornaments on the columns, effectively energising the office.
5. The floor lamps are exaggerated with long metal rods and big bright-colour lampshades.

1. 过道的吊灯与壁灯的搭配，在极富质感的壁纸的烘托下，更显装饰意味。
2. 休闲区吊灯的造型设计，低调而雅致。
3. 水晶灯造型设计。
4. 办公桌的台灯造型设计配合空间的装饰，营造一个充满生机的空间。
5. 地灯造型设计，长长的金属灯杆与硕大的彩色灯罩表达出夸张的设计理念。







1. The ceiling is fulfilled with big and small "tube lamps" as a kind of decoration.
2. The pendant "mushroom lamps" look smart and colourful.

1. 屋顶被大、小的筒形吊灯填满，装饰感十足。
2. 造型小巧，色彩鲜明的吊灯设计。



Light and Shadow

光影装饰

The projection and reflection of light and shadow could create an illusionary interior that is full of imagination.

With the fast pace of modern life, we yearn for a space where we could release pressures and relax both the body and mind. Such places should be quiet, poetic and romantic. With the changing of our aesthetic perception, we are no longer satisfied with pictures, portraits, or other tangible objects hung on walls all around. What we seek for now is an effect that could appear when we need it in a certain mood, and when we don't need it, it disappears immediately. Lighting design could help achieve it with light and shadow.

The projection and reflection of light and shadow could create an illusionary interior that is full of imagination. Such a space would feel dynamic and charming.

Light and shadow exist in interiors with certain colours. Different colour temperatures would create different atmospheres, be it warm or implicit, calm or smart. Various kinds of ambience could be produced with appropriate light and shadow. Moreover, with continuous development of modern technologies, we are able to adjust the intensity, colour and colour temperature of lighting according to our moods. In this sense, the decoration of light and shadow is green and healthy.

现代生活的快节奏使得人们亟需一个能够使身心得到放松的场所以缓解压力。而这个场所应该是静谧的，富有诗意和浪漫气息的空间。随着人们审美情趣的不断变化，人们不再满足四面墙壁被琳琅满目的挂画或是实物性装饰图案所充斥。人们想要达到这样的效果：在心情需要的时候可以在室内出现曼妙的图案，在不需要的时候图案又能消失。通过灯光的设计能够满足人们的这一愿望。

通过灯光在空间中的光线投影和映射来营造出亦真亦幻的奇妙视觉效果，能够给人以丰富的联想空间，同时能够增加空间的律动和韵味。

光影在空间中的存在需要通过色彩来表达，通过不同的色温来体现不同的空间情绪，或是温暖含蓄，或是冷静智慧，都能够通过光影设计来渲染得恰到好处。而且随着现代科技的不断发展，人们可以根据自己情绪的变化来调节光影的强弱和色度、色彩，这一命题使得光影的装饰功能更具环保和健康理念。

1. The numerous little bulbs on the ceiling are reflected on the floor, creating a sparkling effect.
2. The dining area is illuminated with light cast in through the hollowed-out partitions. Consequently, the privacy of the space is guaranteed in a romantic way.
3. The purple backdrop light offers the space a mysterious feeling.

- 1.通过零星的灯光以及室内光影设计制造装饰效果。
- 2.灯光透过隔断的镂空处提供空间的照明，增强私密的同时装饰意味更加浓厚。
- 3.紫色光线为空间提供背景光，营造浓厚的空间情调和装饰效果。







3

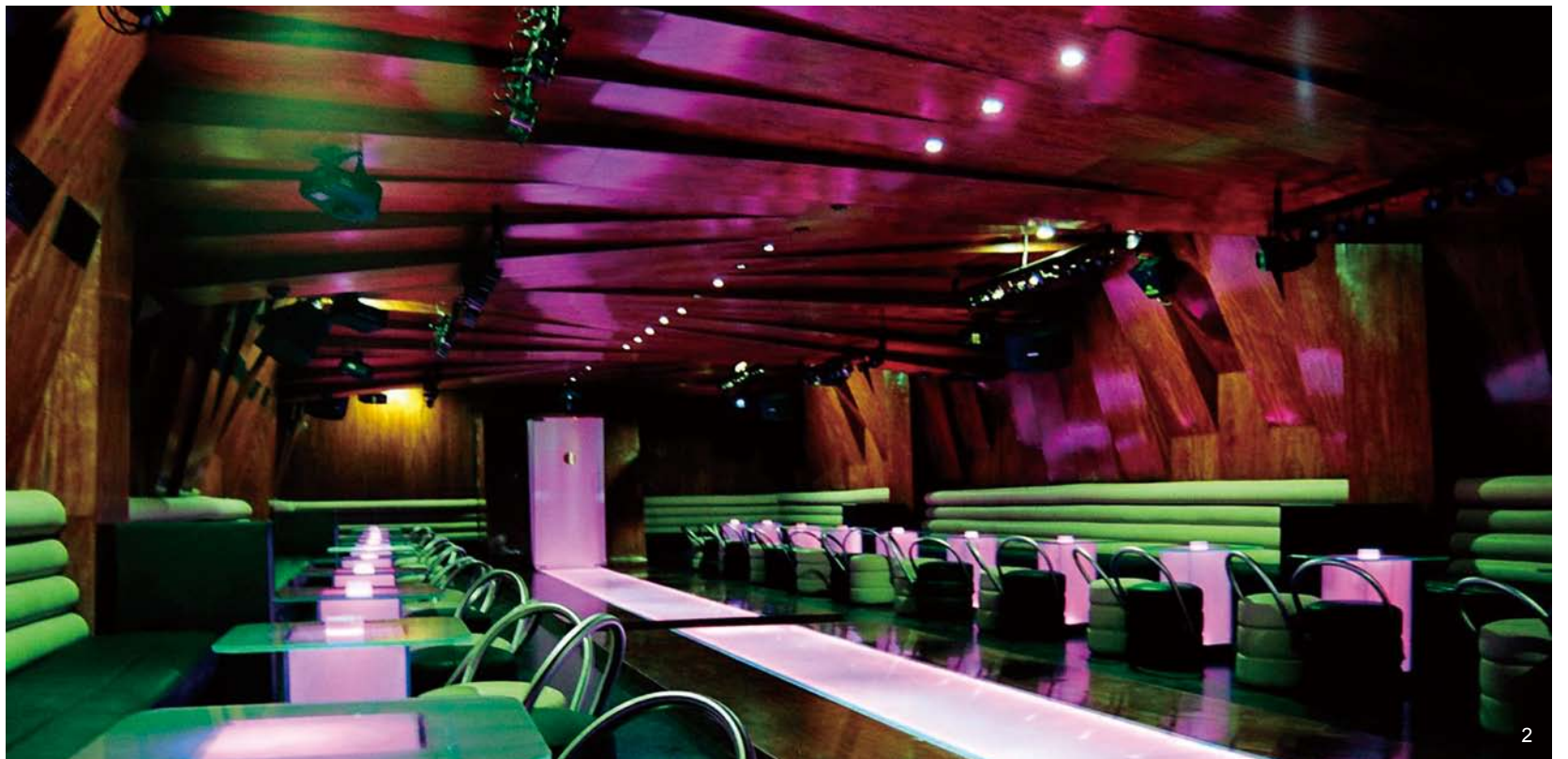
1. The red light casts particular shadows on the wall as a kind of decoration.
 2. The lamps cast decorative shadows on the wall, offering an intense visual impact.
 3. The ceiling is particularly configured to enhance the lighting effect.
1. 将光影投射到墙面，形成装饰图案来突显装饰效果。
2. 壁灯的设计将光影在墙面形成强烈的视觉效果，进而突出装饰的意味。
3. 空间的屋顶造型配合灯光突出装饰效果。





2

1. The giant crystal pendant lamps go well with the blue backdrop lighting, creating a tasteful yet modest space.
 2. The folding pendant lamps, and the patterns and colours of the lampshades are all designed to be decorative.
1. 利用吊灯的造型以及投射出的光影，在空间起到装饰的作用。
 2. 大型的水晶吊灯与蓝色背景光相搭配，空间显得低调、高雅。





3

1. The purple light enriches the visual experience of the space.
2. Purple and cyan are the colours of the backdrop light of the bar, completing a cool space.
3. The space feels cool with the cold wall and light.
4. The lamps on the wall, together with the graphic design and the colour palette, create a clear and interesting dining environment.

1. 紫色的灯光烘托出空间的视觉感受。
2. 以紫色、青色为空间的背景光，营造清凉的世界。
3. 冷漠的墙面，冷峻的灯光，营造出略显冷酷的世界。
4. 墙面的灯光设计，通过灯具造型及墙画图案、色彩等元素构成一个清爽的空间环境。



4





1. Green backdrop lighting for a bar counter
2. Backdrop lighting and table lamps are combined to create an ambience.
3. Blue and black form the colour palette of the space, being modest yet a little bit romantic.

- 1.利用背景灯的设计将吧台设计成绿色的主题。
- 2.通过背景灯光和局部灯具的设计相搭配，营造空间的气氛。
- 3.空间中以蓝色、黑色为主色调，低调中突显些许的浪漫。





3

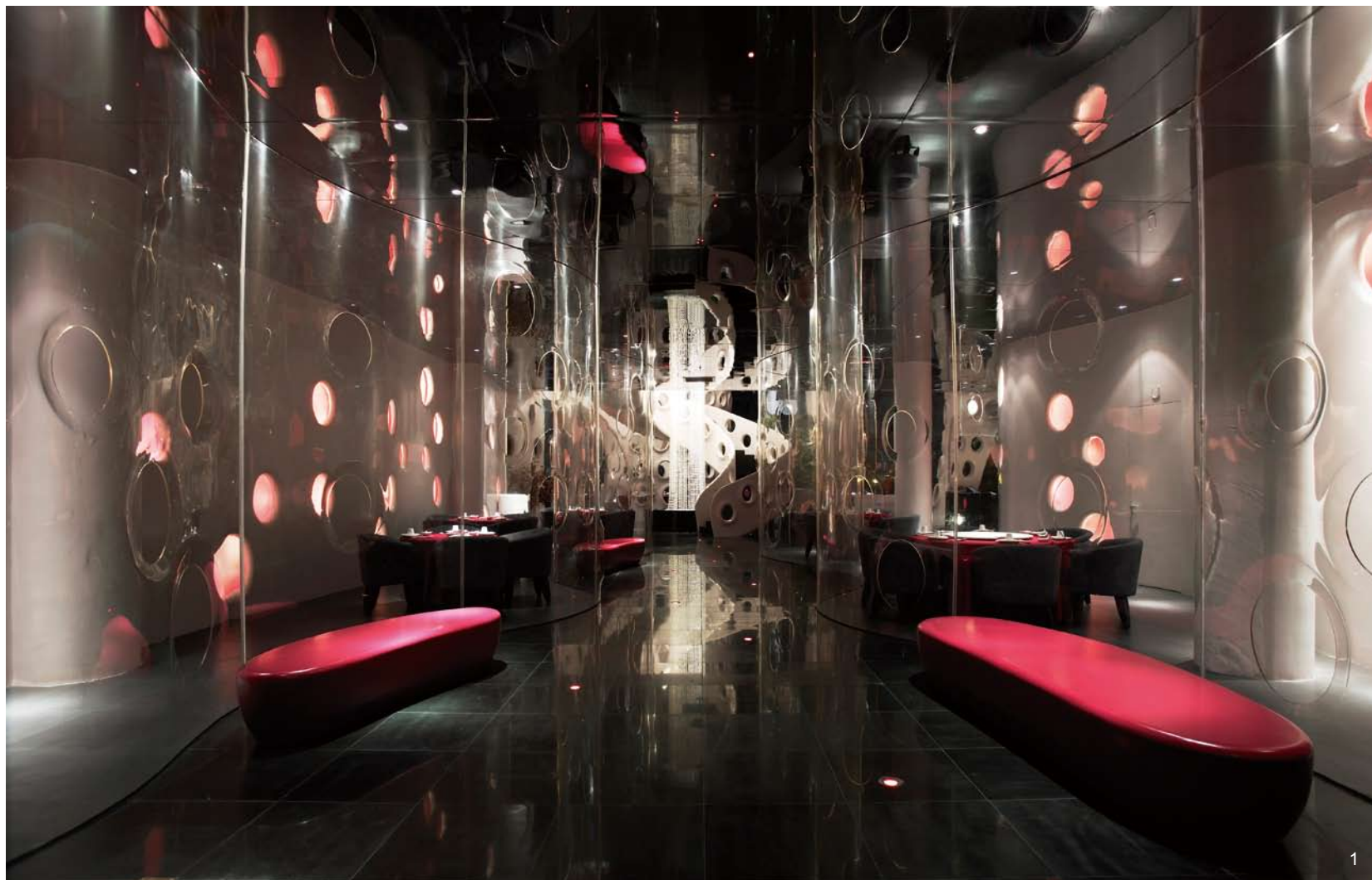
1. The marble counter lit with blue light is the focal point of the bar.
 2. A lamp in a simple form with blue backdrop lighting
 3. Irregular lighting belts on the wall. Blue is adopted to match the dark colour palette of the space.
- 1.灯光透过吧台的理石台面投射出蓝色的光，将其渲染成为空间的视觉焦点。
2.简约造型的灯具设计配合蓝色光背景。
3.墙面看似不规则的灯光设计，突出蓝色更显空间的低沉。



1. The pendant lamp and the lighting belts not only function as illumination; more importantly, they make the limited space particularly appealing.
2. Here the main decorative element is the wall with special lighting belts.
3. The whole wall is backlit to highlight the rose pattern on it.

1. 利用灯光照亮空间的同时，吊灯、灯带的设计为有限的空间增添了情趣。
2. 墙面被设计成空间的装饰元素，用灯带设计营造更加浓郁的装饰意味。
3. 用灯光将整面墙设计成发光体，灯光透射出来使图案更加突出。





1



2



1. The lighting among the glass walls creates an illusionary world.
2. The counter is highlighted by lighting.
3. The crystal pendant lamp almost reaches the floor, sumptuously decorated the lobby.

1.通过灯光与空间玻璃墙面的设计来营造一个迷离、奇特的室内空间。
2.灯光设计将吧台从空间中凸显出来。
3.开阔的室内空间中，长长的水晶吊灯直垂至地面，装饰感十足。



LIGHTING AND TASTE

灯光与格调

At present, multisource lighting is the most popular way of lighting design in interiors. It refers to the adoption of a multiple of lighting sources at the same time, such as chandeliers.

Taste is something related to mind rather than matter. It seems that we don't have a clear definition of taste yet, but what's clear is that a taste means an elegant air. The aesthetics of a space flows naturally and completes the taste of it. Each space should be given its own taste, noble or exquisite. A taste enlivens a space as its soul.

A good interior design should not only offer rational layout of the space; more importantly, it endows a space with a certain mood or atmosphere. A taste is often embedded in such a mood or atmosphere. A space without tastes would be boring and the shallowness and the lack of vigour of the space can never be concealed or complemented by ornaments.

There are many approaches to endow a space with a taste, among which lighting is a good one. Lighting could make a space feel modern as it brings fashionable elements into a space through the forms of lamps and their beams where modernity finds its way into an interior. For example, the popular "mix and match" effect could be realised with lighting. We could choose classic European style lamps or traditional Chinese lamps to give a space a classic or traditional air. Advanced technologies could be applied to produce modern, dynamic beams and flowing light and shadow. In this way, traditional lamps, together with their advanced light beams, create the mix and match effect by bringing together classic and modern elements.

Lighting adds some artistic air to a space. With the advancement of civilisation, art becomes an important element that enriches the quality of our life. We cannot do without art, just as we cannot live without eating and clothing. A life without art would be tedious. Art is integrated to every corner of our life, and interior design is no exception. Therefore, we should redefine lighting in terms of art as interior lighting is seen as a kind of artistic performance. First of all, lamps are redefined as interior sculptures. With more and more diversified forms, lamps become tools to convey our understanding of art. Secondly, we begin to attach great importance to the design of light beams to create various light and shadow effects. We are no longer satisfied with soft or bright light; instead, we seek for an artistic performance of lighting through controlling light colour, light temperature, etc. When marvelous light beam is combined with peculiar lamp forms, lighting becomes an eye-catching artwork in an interior.

Lighting adds an aesthetic value to an interior. Aesthetics is a spiritual pursuit of human beings. Interior aesthetics refers to how we perceive, appreciate, and apply aesthetic principles in interiors. The popularity of interior aesthetics nowadays reflects our high demand for interior design. Lighting acts as a useful tool to enhance the theme or characteristics of a space, expressing our understanding of interior aesthetics.

Interior tastes can be realised through creating styles, atmospheres and moods.

格调属于精神层面的内容，人们对于格调的定义并不是很清晰，但有一点是明确的：格调是一种高雅的气质。空间的格调是空间的美感在不经意间的外向流露。每个空间的存在要具备某种意义上的格调，或是高贵或是雅致。格调是空间的灵魂，格调的存在使空间变得更加富有灵动的气息。

好的室内设计不仅要求空间设计的合理性，更要强调情绪、气场的渲染和营造，这也是格调在空间的一种表现形式。没有格调的空间是呆板的，无论以怎样的手段甚至是采用浓重的修饰，都无法掩饰空间的浅薄和生命力的缺乏。

提升空间格调的手段有很多，灯光设计是其中的一个不错的选择。灯光设计能够为空间增添时尚的味道。利用灯具和光线的表达手段将大量时尚元素引入空间设计当中，使时尚在空间中得到展现，对于提高空间的现代感创造了机会。比如表现混搭效果，通过灯光设计完全能够实现，我们可以这样做，选择古典欧式或中式风格造型的灯具，突出厚重的经典元素和浓重的传统文化气息，在其释放的光线设计上通过高新技术对其做以处理，使其放射出充满现代感的光线，使其在空间中形成流动的光影效果，利用灯具造型和光影处理的手段设计室内灯光从而表达出古典与现代元素的混搭与碰撞。

灯光设计能够增强空间的艺术品格。艺术是伴随人类不断进步，提升人们生活品质的因素之一，人们的生活可以离开吃饭、穿衣，但离不开艺术，没有艺术感的生活是淡然失色的。人们把对艺术的表现融入到各个领域，同时也融入到了对室内空间的设计。人们对与室内灯光的艺术表现也重新定义，灯光设计被赋予了更多的艺术内涵和艺术表现。首先灯具被定义为空间中的艺术品，人们在不断地丰富着灯光的造型设计，将对艺术的不同的理解灌输其中，导致今天种类繁多、令人目不暇接的灯具造型出现。其次人们对于光影的设计也不再局限于光线的柔和婉转或是提供照明的光亮，而是越来越强调色彩、色温、色重等光线的性质来表现艺术品格，越来越重视光影在空间中的艺术效果。将灯具造型结合光影设计的艺术性使灯光成为空间中非常耀眼的艺术品。

灯光设计能够提升空间的美学品质。美学属于概念和理论的范畴，是人们精神信仰和追求的重要部分。空间的美学品质表现的是人们对于美的理解、感触和运用，是人们对空间提出的更高层次的要求。在室内设计中通过灯光的表现，在表现空间的特点和特性的同时，也能够将人们对于美学的理解淋漓尽致地表达出来。

格调在空间内的表达可以通过塑造空间的风格、营造空间气氛和渲染空间情绪来表现。



Styles

风格塑造

"Through light colours, colour temperatures, colour differences and contrasts between brightness and darkness"

Styles are indispensable in our daily life as the most representative feature of a trendy and personalised way of life. People choose different ways of life with different styles according to their characters. Spaces would only be amazing with styles, just as we catch eyes with styled clothes.

Styles in interiors are realised through spatial layout, furniture and furnishings, lighting, etc. Whatever ways, it is only when we fully understand a style that we could make it convey our pursuit for high-quality life and our emotions towards it.

Lighting is widely applied in creating styles for spaces because it is a flexible design element that is easier to deal with compared with other elements. Lighting for styles also comprises of designs for lamp form and light beam, with more importance attached to the latter. Various light and shadow effects can be achieved through the control of light colour, light temperature, light difference, etc. Appropriate combination of these elements could influence our perception of a space, its size, its visual impact, and even our psychological reactions to them. In this way, a style created by lighting in a space influences people in it.

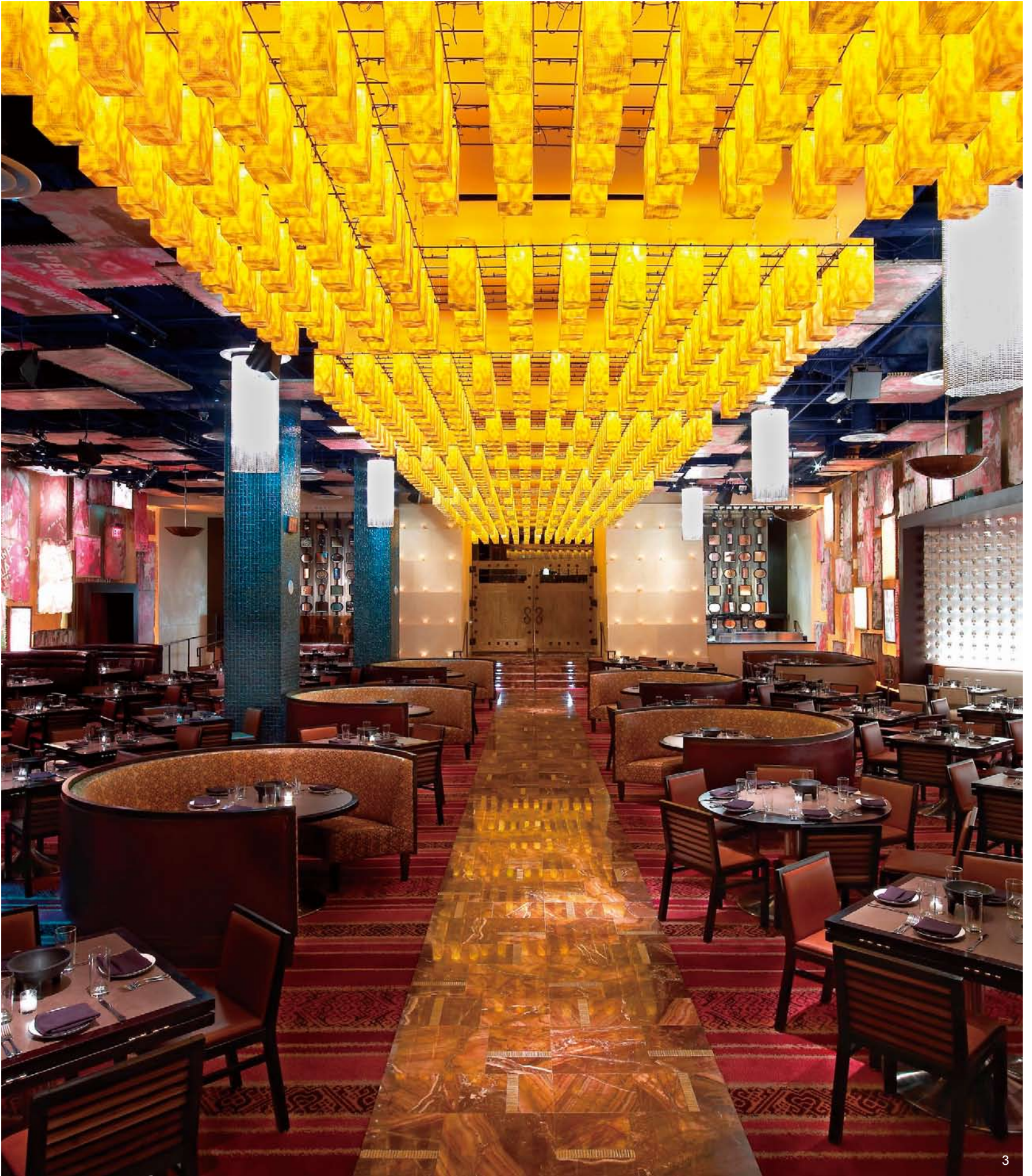
人们的生活离不开风格，风格是个性、潮流在生活中最好的表现形式。人们通过对不同风格的生活方式的选择，来满足自己对个性表达的需求和理解。无论是居住空间还是人的穿着服饰，有了风格，空间才会给人以惊喜，人走在大街上才能具有一定的回头率。

风格在空间中的存在，可以通过空间设计、陈设或是灯光设计等不同的方式表现。无论哪种表现方式，都需要对风格有着充分的理解和个人感悟，才能够恰当地表达出人们对于高品质生活的追求和向往，对于生活的情感表达。

人们将灯光设计作为空间风格塑造的一种表现手法，那是因为灯光设计是众多选择中相比较简单，设计起来也相对容易，应用起来也相对灵活的方式。人们用灯光来塑造空间风格，同样需要利用灯具造型和投射光影两个方面的元素，而其中光影效果是更为重要的方面。人们利用灯光投射出来的光影，通过色彩、色温、色差的设计来影响和调节空间的体量、重量以及由此给人带来的视觉差异，以及由此产生的人对空间的不同的生理反应或是感触，进而起到风格塑造，并由此对人产生深刻影响的效果。

- 1. Lighting belts on the ceiling
- 2. Ceiling lamps in a public space
- 3. The yellow pendant lamps help complete a magnificent and sumptuous space.

- 1. 棚顶的灯带设计。
- 2. 公共空间的棚顶灯光设计。
- 3. 空间顶部的黄色吊灯设计增添空间气派、豪华的气息。





1. Ceiling lamps in a restaurant
 2. The lighting in the foyer produces a certain atmosphere.
- 1.餐厅中的棚顶灯光设计。
2.门厅中用灯光设计来突出气氛。







1. A modern space is completed through the application of lighting belts.
2. The radiating light beams manifested in the space create a unique taste.
3. The space becomes dynamic due to the adoption of the green lighting belts.

1. 利用灯带设计塑造现代风格的空间。
2. 将光线设计成放射状在空间中显示，进而突出空间的独特风格。
3. 灯带的设计使得空间充满动感。



1



2



1. Here translucent fabrics are used as lampshades through which purple light is cast out.
2. Arrow-shaped shades cast on the wall
3. The bulbs are installed on the ceiling through some geometric structures.

1.以悬垂的纱布作为灯罩，透过紫色的
纱质灯罩释放出的紫色光线。
2.投射在墙面的箭头状光影。
3.几何形状的灯具搭配灯泡设计。

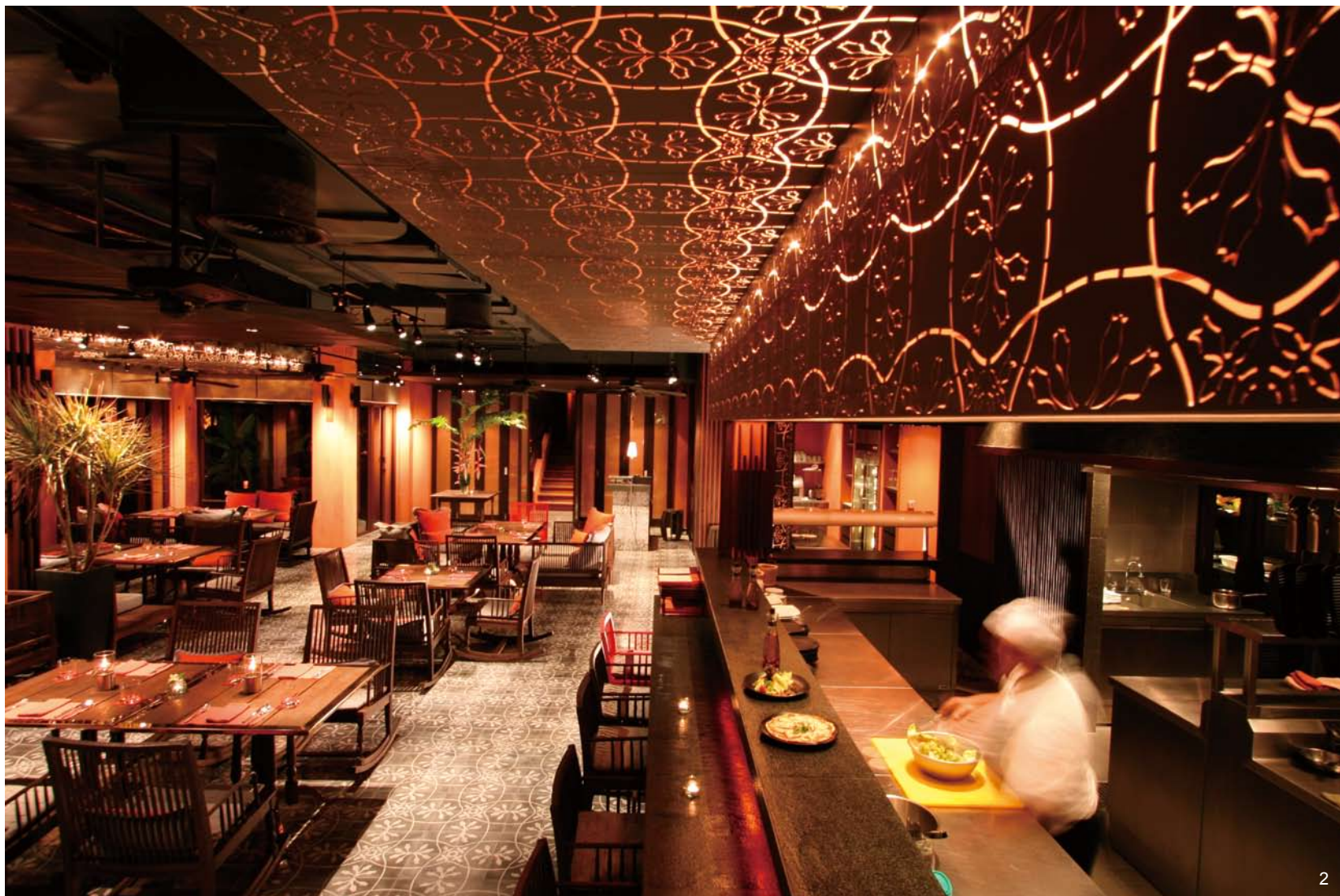




2

1. The lighting belts in different colours create a gorgeous space.
 2. The colour palette of the space is enhanced by lighting.
1. 用不同颜色的彩色灯带设计营造一个绚烂的室内空间。
 2. 通过灯光设计烘托出空间的整体色彩。





1. A bird-nest-shaped lampshade through which shadows in different shapes are cast on the ceiling
2. The graphic patterns on the ceiling and walls become conspicuous due to the lighting effect.

1.将灯罩设计成“鸟巢”的造型，灯光透过空隙投射到空间形成不同造型的光影。
2.通过灯光设计将屋顶及墙面的图案突出，增强空间的装饰效果。



Atmospheres

气氛营造

light and shadow share some property with atmosphere in that they are both immaterial and intangible.

Spaces have atmospheres, but not all atmospheres would be pleasant and refreshing. Therefore, how to create a desired atmosphere is particularly important in interior design.

The creation of atmospheres is the primary and eternal theme of interior design. Just like styles, atmospheres are immaterial, but they do exist in interiors, like magnetic field or force field spread in a space. Different from styles, however, the creation of atmospheres involves the subtle relationship between space and psychology. We would psychologically react to different atmospheres as being nervous, excited, exuberant, expecting, delighted, positive, negative, etc.

Such a special relationship between atmosphere and space leads to the caution when we choose the ways to create a certain atmosphere, and lighting is designers' final choice after comparing different elements of interior design. It seems that light and shadow share some property with atmosphere in that they are both immaterial and intangible. Therefore, usually it is comparatively easy to produce an atmosphere with lighting.

In practice, we often try to make an illusionary world through the design of special beams. In this way, nearly all desired effects could be realised, be it intimacy, elegance, fervency, coolness, excitement, silence, etc. Experience has told us that lighting would be a perfect trigger of atmosphere.

气氛是空间的专属名词，但不是所有的气氛都是怡人的，让人感觉神清气爽的。因此，气氛的营造对于空间设计就显得尤为重要。

气氛营造是室内设计所要面对的重要命题和永恒的内容。同空间的风格相近，气氛同样属于弥漫于空间中的气场、磁场、力场等介于物质与非物质之间客观存在，属于意识影响范畴的概念。与风格不同的是，气氛的营造需要考虑的更多方面是空间与人的心理变化之间的微妙关系。人的心理变化包括很多种：紧张、热烈、兴奋、期待、高兴、积极、消极、肯定、否定等。

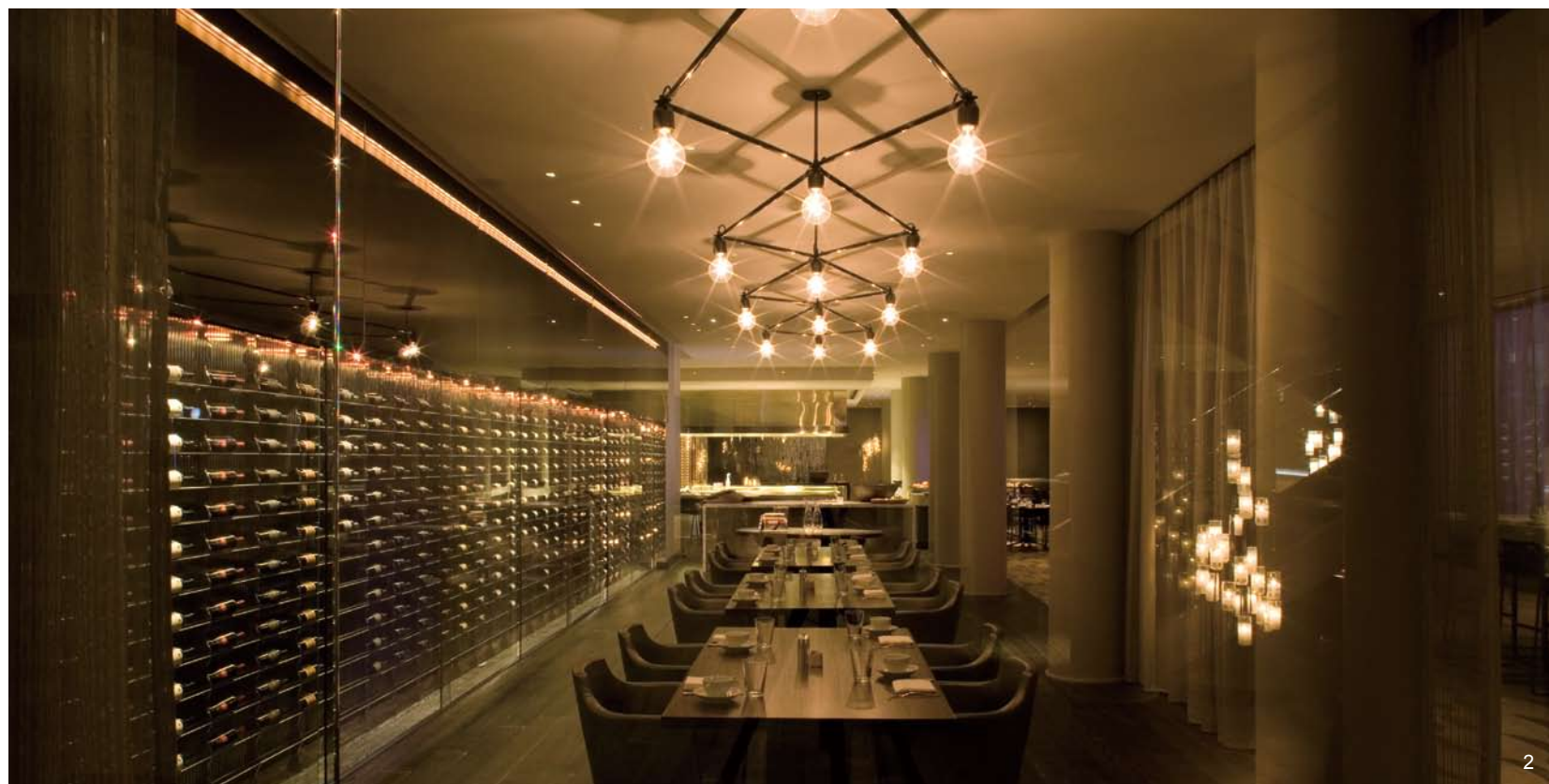
气氛与空间的特殊关系影响到了室内设计中营造气氛的手段，人们在选择表现方式的时候就更加谨慎，灯光设计是经过设计师们反复对比后认可的营造空间气氛的绝好手段。因为灯光释放出的光和影与气氛的属性相类似，是看得见但是摸不到的客观存在，同样是介于物质与非物质之间的元素。因此运用灯光设计就更加容易表现空间的氛围。

在实际的设计过程中，通过灯光的光线的设计和处理，能够营造出亦真亦幻的空间氛围，或者说是能够达到人们想要的理想效果，无论它要求空间的气氛是温馨、淡雅、热情、冷漠、兴奋、沉默……都可以通过灯光的设计来得到完美表现。

1. The "bubble lamps" seem to flow in the air.
2. The pendant bulbs in different heights form a certain rhythm.
3. The decorative pendant lamps, as well as the warm backdrop lighting, complete a romantic space.

1. 泡泡灯的设计使空间仿佛悬浮着大量气泡，增强空间的情趣。
2. 空间中悬垂的小吊灯高低起伏，错落有致。
3. 吊灯的设计更加注重装饰作用，在背景灯光的映衬下增添空间些许的浪漫。







1. Ceiling lamps in a luxurious restaurant. It seems as if a giant flower blossoms in the centre of the space.
 2. Bulbs installed on the ceiling of a bar on a geometric framework
 3. The chandeliers make the simple-style restaurant elegant and impressive.
1. 奢华的就餐空间中棚顶设计的大型吊灯，造型别致，仿佛一大朵花蕊在空间绽放。
 2. 酒吧的屋顶吊灯设计，将灯泡的架子设计成几何形状，增添空间的情趣。
 3. 古朴风格的餐厅设计中吊灯设计增添空间的雅致气息。





1. The pendant lamps with geometric shapes correspond with the spot lights on the tables, making the space a little bit hazy.

2. Light beams are cast to illuminate the space and bring a certain ambience.

3. Lighting design for a lavabo. A pendant lamp and several decorative candles successfully bring a warm atmosphere.

1.几何造型的吊灯造型设计搭配餐桌上的零散点缀灯光，增添空间的朦胧感。

2.以投射光线为空间的主光源和背景，烘托空间气氛。

3.洗手盆的灯光设计，采用吊灯与点缀的烛灯相搭配烘托温馨的气息。





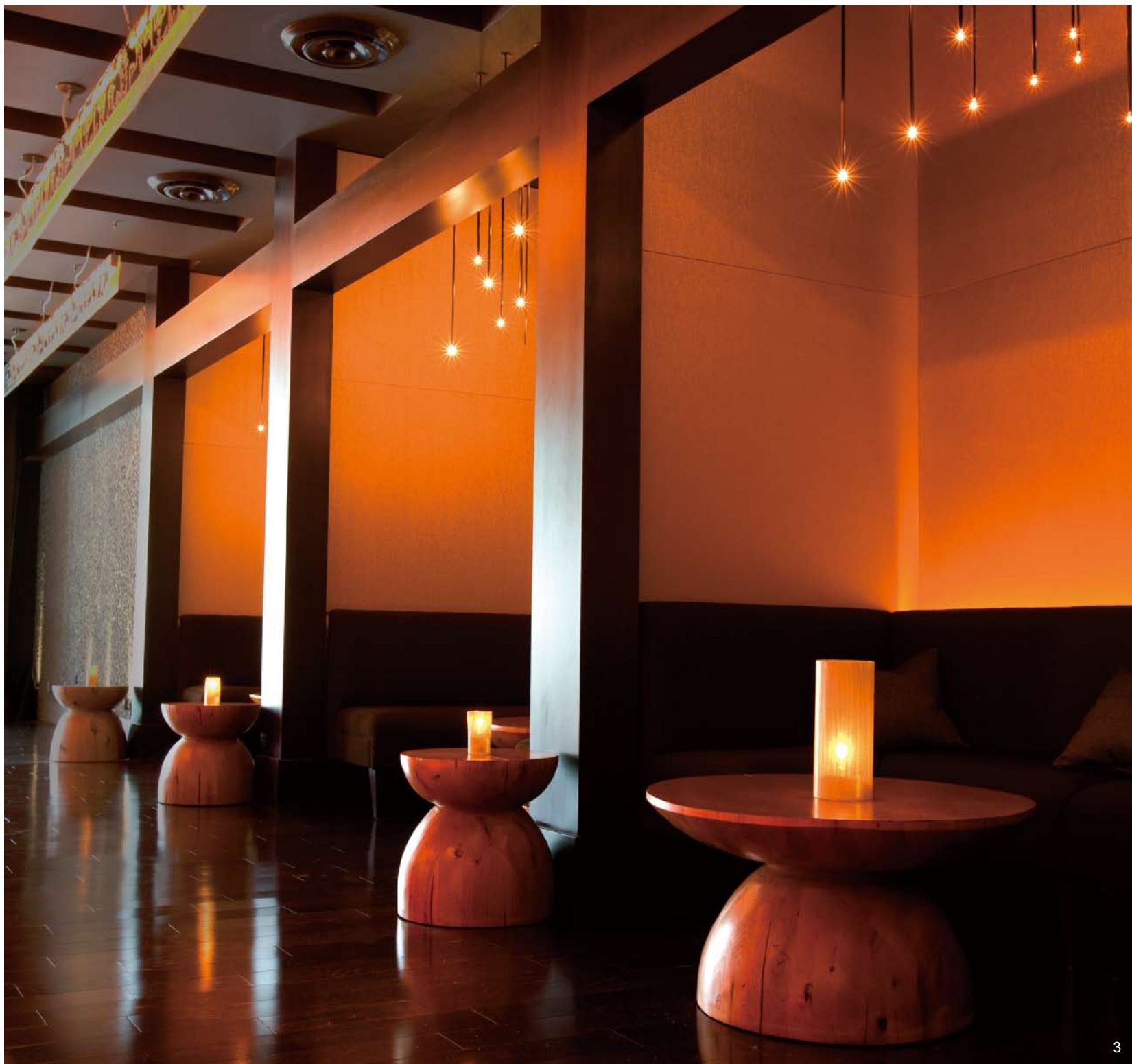
1. The pendant lamp in the shape of a bird's nest, together with the candles on the table, creates a romantic air in the restaurant.

2. The adjustable lamp installed on the wall, the round table lamp, and the little candles create a romantic space that invites meditation.

1.造型类似鸟巢的吊灯，搭配桌上的小烛灯，在充满情调的餐厅中更增添浪漫的气息。

2.在这个空间中利用可调节的壁灯与圆形灯罩的台灯相搭配，再点亮几盏小烛灯，浪漫中引发人们的思考。





3

1. The spot lamps on the ceiling, as well as the lovely candles on the coffee table, complete a space with the beauty of obscurity.
 2. The smart table lamps help create a romantic dining environment.
 3. The warmth of candle is enhanced by the wooden texture.
1. 棚顶射灯与烛灯的搭配突显空间朦胧的美感。
2. 餐桌上造型别致的小台灯增添空间的浪漫。
3. 木质台面上的盏盏烛灯为空间增添些许情趣。



1. A lighting box is embedded in the centre of the decorative wall in the restaurant. The lighting effect enhances the charm of the space.

2. In the closed dining space, light and shadow are cast through the hollowed-out lampshade, creating "floating clouds" on the wall.

1.在餐厅中的装饰墙面镶嵌一面灯箱，灯光透出更突出装饰效果，提升空间情调。
2.封闭的就餐空间中，灯光透过镂空的灯罩在四周围合的墙面形成如流云般的光影效果。







1. The lighting boxes are combined with the colour palette of the space to create an atmosphere.

2. The red lampshades produce a joyous atmosphere.

1.利用灯箱的设计将光与色彩相结合从而增添空间的气氛。

2.红色的灯罩营造喜庆的氛围。



1. The simple white pendant lamps complete a clear dining environment.
2. Spot lamps and backdrop lighting are combined to create a purple world.
3. The lighting for the installation offers a clear and cool visual experience.

1. 餐厅中白色、简约的吊灯设计渲染空间淡雅的情调。
2. 利用投射灯光、背景灯光的设计，渲染空间紫色的情怀。
3. 展示台的设计，利用灯光的视觉效果营造清凉的气息。





1



2

1. The counter is backlit to manifest the patterns on it, enhancing the decorative effect.
 2. The unconventional ceiling lamps give the space a different feeling.
 3. The cubic lamp and the colour of its lighting enhance the visual impact of the red colour palette and the fervent atmosphere.
 4. The bedside lamps produce a warm air in the bedroom.
- 1.将光源设置在吧台的内，灯光映衬出隐藏于吧台的绚丽图案，增强空间的情趣和装饰效果。
- 2.用沙发角落放置的块状灯具突出空间大红的色彩，渲染火热情绪。
- 3.屋顶的灯具及造型设计，使得空间显得与众不同。
- 4.床头的灯光设计，渲染温馨浪漫的气息。



3



4



1. The tender light and the wooden texture together offer a warm atmosphere.
 2. Lighting devices are installed at the foot of the walls and the cyan light is quite effective in creating an elegant and cool atmosphere.
1. 柔和的灯光配合室内木质的结构，增添空间温馨的气息。
2. 将灯光设置在墙底，透过青色的光线将空间烘托得更加高雅、冷峻。





Moods

情绪渲染

Mood is the expression of a space. It is through a certain mood that the force of a space has an impact on people in it.

Mood is a representative property of human beings. Sometimes, an event, an object or a space would touch off a certain mood. For example, we often get touched by some movies; likewise, a good interior design would affect our moods, even with the slightest details that would arouse resonances. That's why we say a good interior design should be a mood-provoker.

Mood is the expression of a space. It is through a certain mood that the force of a space has an impact on people in it. An interior with a certain style and atmosphere is only a place to live in but not a harbour for the soul. Spaces only meet our spiritual needs when they evoke certain moods, and only touching interiors could interact with us and be homes for the soul.

We need to combine different elements to produce moods in an interior, among which lighting is indispensable. Lighting is effective in creating different moods. You might feel exuberant, calm, solemn, or fervent due to different lighting effects through which you resonate with the space.

A space has an impact on our moods, which in turn enrich the space with imagination. Such an interaction is our ultimate pursuit in interior design.

情绪是人类所特有的情感属性，有时候一件事情，一个空间都能够引发人们的情绪反应。我们经常会是一部好的影片所感动，同样我们也很容易被一个好的空间设计所感染，因为空间中的每一个精妙设计都会使人产生情感共鸣。这也是为什么人们要求室内空间的设计要具备一定的情绪和感染力的原因。

情绪是空间的表情，是空间力量对人产生深刻影响的表现元素。一个空间的设计，如果只是具备了空间一定的风格和些许气氛，它还仅仅是为人们提供生活的空间和场所，而不能成为人们精神的归宿或是灵魂的栖息地。空间只有具备了情绪，才能够同人的精神需求保持某种联系，空间才能够感动人，人和空间才能够真正达到结合的程度，这时候的空间才是人们的依赖和港湾。

情绪的渲染需要不同的设计元素的相互支持和影响，其中灯光是不可缺少的。通过灯光的设计来渲染空间或是奔放或是淡雅，或是低沉或是火热的不同的情绪，使空间具备了丰富的情感元素，从而达到与人的情感需求发生共鸣。

利用空间设计来影响人的情绪，用人的情绪再去丰富空间的效果和感染力，最终达到人与空间的和谐，这才是室内设计的最高点。

1. The lighting sources are installed on the floor and light beams are cast through glass panels. In this way, the space seems particularly appealing.
2. Light beams are cast at the counter from the spot lamps. The bright colour palette and the charming material of glass complete a marvelous space.
3. The slits on the wall are backlit to offer a unique atmosphere.

- 1.将光源设置在地面，光线透过玻璃板投射在空间中，使空间越发令人迷恋。
- 2.用射灯将光投射在吧台处，配合绚丽的色彩及玻璃造型，渲染空间的绚丽。
- 3.利用墙面镂空处的光源的设计烘托空间的别样情绪。





1. The centrally positioned pendant lamp, together with the blue colour palette of the space, creates a depressing atmosphere.

2. The peculiar lighting design and the blue colour palette contribute to a cool visual experience.

1. 悬挂于中心位置的球状吊灯与整个空间的蓝紫色的色调相搭配，空间被渲染得深沉。

2. 灯光配合空间蓝色调，烘托出空间清凉的视觉感受。



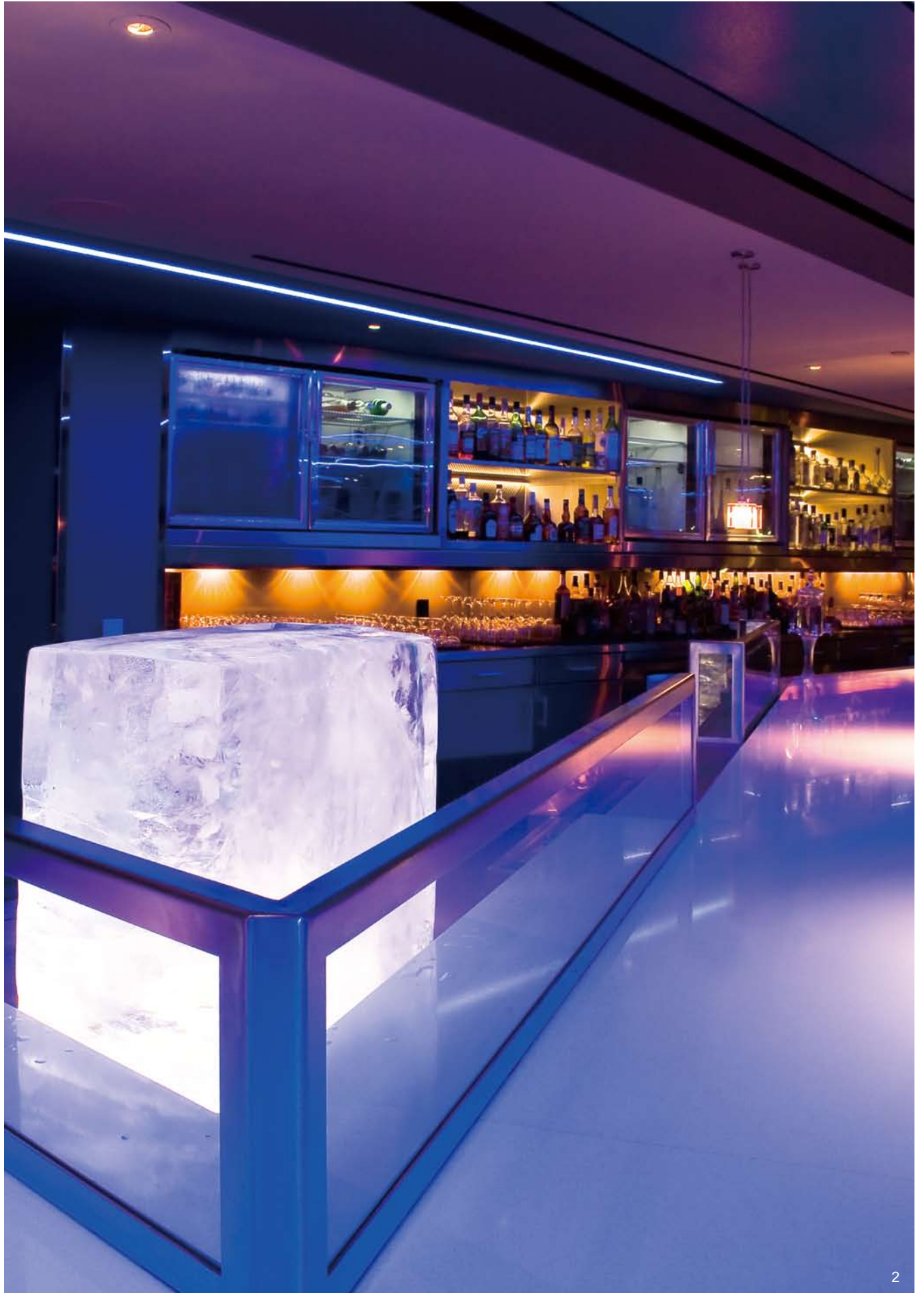


1. The bubble-like pendant lamps and the floor lamp with a long bent rod complete the decoration of a simple space.

2. The lighting of the bar helps create a hazy and charming space.

1. 悬挂于屋顶的泡泡灯与弯曲的长杆地灯相互搭配，共同烘托一个简约的室内空间。

2. 吧台的灯光设计，为空间增添些许朦胧、迷情。







3

1. The lighting is designed to match the peculiar configuration of the space.

2. The light cast on the ceiling goes well with the colour palette of the entire space, offering an overwhelming atmosphere.

3. The spot lights correspond with the overall backdrop. In this way, the whole space gets a consistent atmosphere while some details are purposefully highlighted.

4. Light beams are cast, reflected and mixed to create a fanciful world.

1.灯光与空间的造型设计相搭配，利用灯光来突显造型。

2.空间顶部的投射光与整体的色调相结合，渲染空间的情绪。

3.局部的光亮与整体的背景相协调，既渲染整个空间的情调，又突显局部。

4.将空间的投射光与反射光混合一体，渲染一个奇妙的世界。



4



1. The spot lamps are intended to match and highlight the installation.
2. The lights of different colours offer a mix of feelings.
3. The spot light not only highlights a detail, but also enlivens the whole space.

- 1.灯光与空间的造型相搭配，通过灯光的设计来突显室内造型。
- 2.不同色彩的灯光将空间烘托出不同的情感氛围。
- 3.局部的灯光设计，突显重点的同时渲染情趣。



2



3





1. The lighting design matches the configuration of the ceiling and easily brings out a certain ambience.
2. The combination of lighting and colour contributes to an unexpected atmosphere.
3. Here the design elements of lighting, colour and configuration are all adopted to create a tasteful space.

1. 空间顶部的造型与灯光设计相结合，空间的情调就这样被轻易渲染出来。
2. 用灯光设计映衬出空间的休息区，用色彩的表现来渲染不同的情调。
3. 灯光、色彩、造型相结合构成一个充满情调的室内空间。



1. The lighting sources perfectly match the hollowed-out circles on the wall, completing a marvelous visual effect.
2. The wall, as a source of lighting for the space, is at the same time an ornament, particularly for the patterns on it.
3. The lighting belts on the wall and the spot lamps on the ceiling communicate with each other, producing a consistent atmosphere.

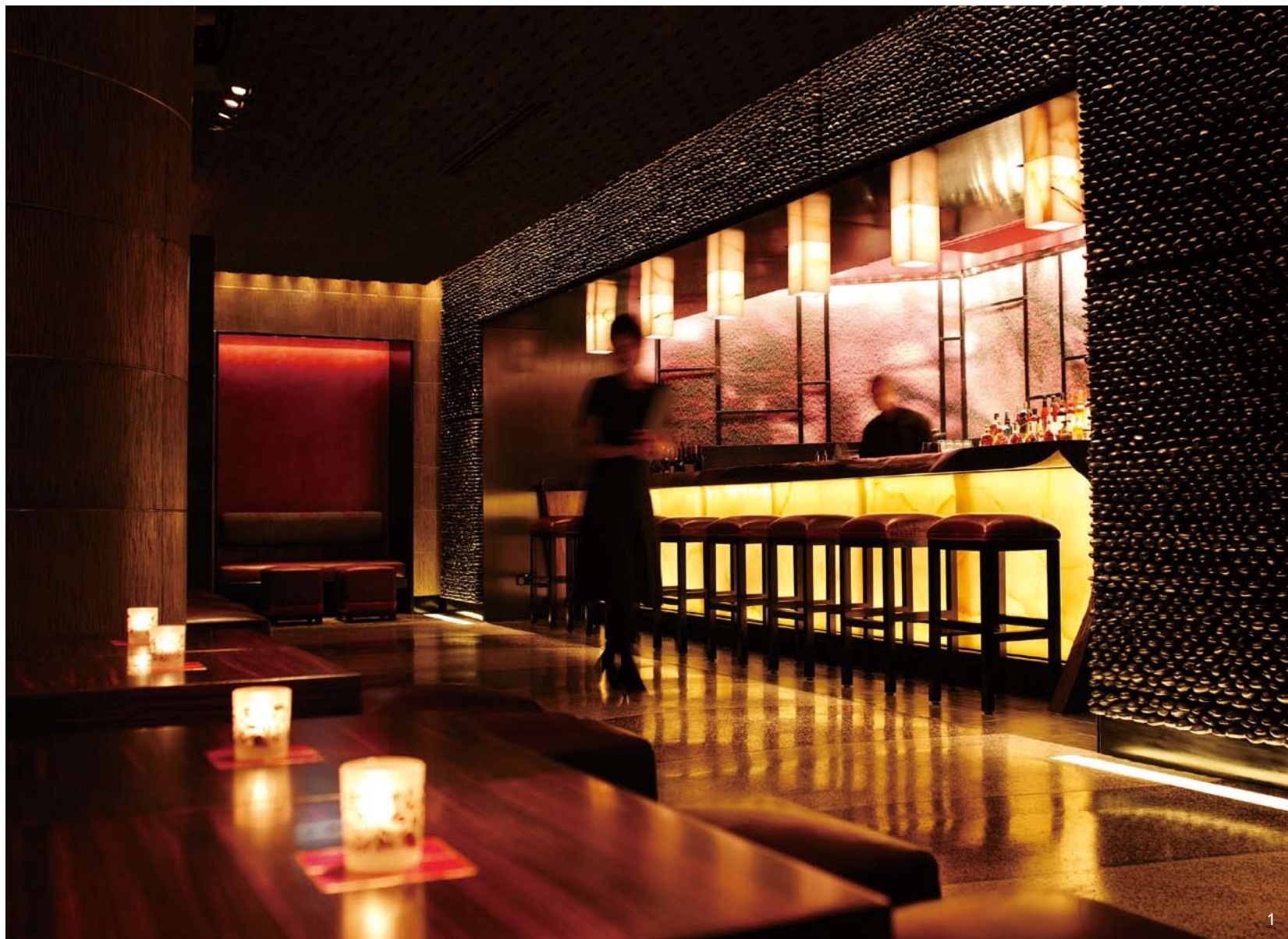
- 1.墙面的造型配合光源的设计，制造一个绚丽的空间。
- 2.设置在墙面的光源将光与装饰结合。
- 3.墙面的灯带设计与顶部射灯的搭配，形成上下呼应的空间感受。



2



3



1. The lighting design for the bar counter and the little candles on the tables complete a quiet and calm space.

2. The dim light cast out from the corner of the corridor brings a romantic air.

1. 吧台的灯光设计与餐桌上的烛灯相互呼应，营造一个宁静、安详的世界。

2. 昏黄的灯光透过走廊的转弯处为空间增添浪漫的情调。







3

1. It is a peculiar lighting design where light, glass partitions and furnishings are combined to give the bedroom an unexpected effect.
2. The bedroom feels softly warm with the different sources of lighting.
3. A lighting design for a bar where spot lamps are combined with backdrop lighting for the whole space.

1.另类的照明设计，将灯光、玻璃隔断及空间的整体造型相结合，出其不意却又在情理之中。
2.灯光的设计烘托出卧室空间的温馨氛围。
3.吧台的灯光设计，局部照明与空间整体照明的结合。



1. The lighting box on the ceiling is the main lighting source of the restaurant. The heavy, cubic and oversized shape well enhances the magnificence of the space.

2. Red lighting is adopted to create a fervent and exciting interior space.

1. 餐厅的主光源设计，方正的灯罩略显厚重，同时也增添了空间的庄重的气氛。

2. 用红色灯光来渲染一个充满激情的、火热的室内空间。







3

1. The room is sumptuously decorated with lighting.
2. The reception desk is backlit to highlight the patterns on it and enhance the visual quality of the space.
3. The lighting belt and spot lights complete a comfortable, flowing and warm space.
4. The lighting design aims at creating a fervent visual experience. It seems as if the marble surfaces are burning!

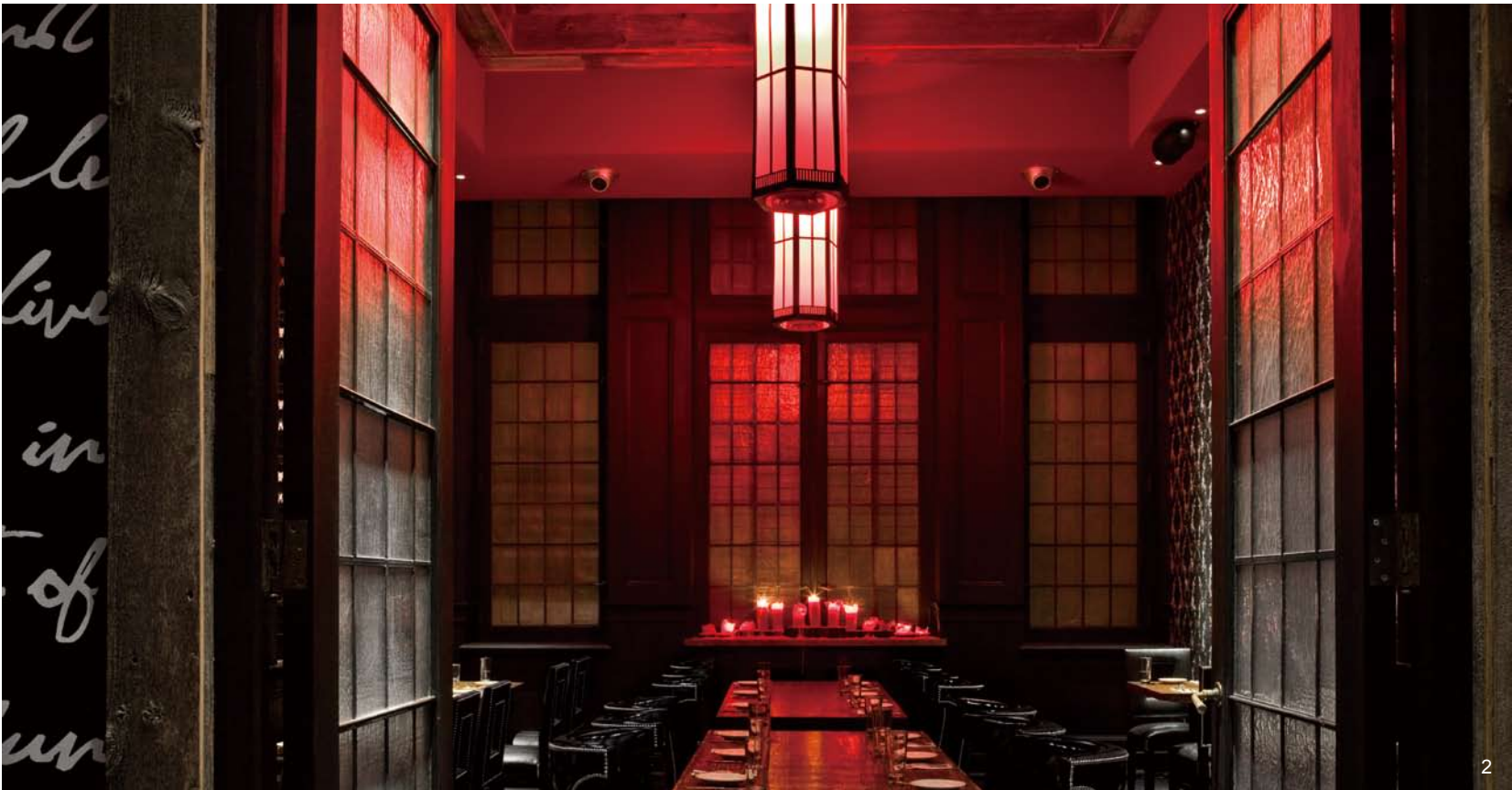
- 1.通过灯光设计渲染出华丽的室内空间。
- 2.设计一个发光的柜台，用灯光突显图案由此增强空间的质感。
- 3.灯带及灯光的设计，将空间烘托得自然、流畅、温馨。
- 4.利用灯光设计使得大理石墙面仿佛在燃烧，从而渲染火热的空间感受。



4



1



2

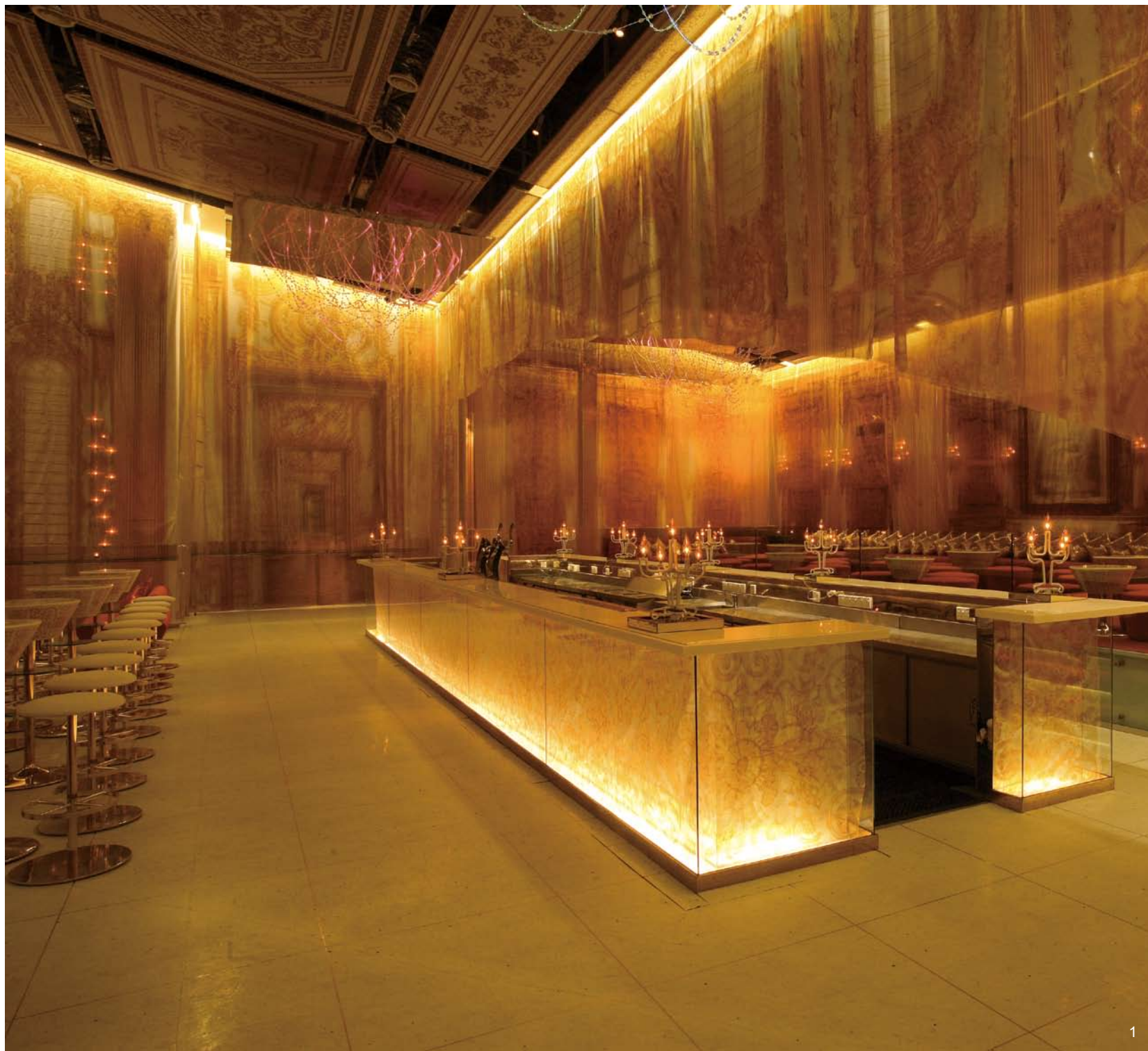


1. In the dark bar, the red elements are highlighted with lighting devices.
2. The pendant lamp is intended to produce partial red surfaces in order to bring a certain taste to the space.
3. The decorative elements are highlighted by lighting, enhancing the overall atmosphere of the bar.

1. 在低沉的空间中用灯光突出红色的元素。

2. 利用吊灯来制造局部的红色，由此来增强空间的情调。

3. 用灯光来突出装饰图案，渲染情调。



1. The lighting belt installed on the ceiling anchors that at the foot of the counter.
2. Everything in the room is immersed in bright red, in order to enhance the fervency of the space.

- 1.空间的顶部和柜台底端采用灯带的方式来设计。
- 2.空间被渲染成浓重的红色，以此来突出火热。





APPLICATION OF ENERGY-EFFICIENT LAMPS AND LEDS

IN INTERIORS 节能灯光与LED在室内的应用

At the EXPO 2010 Shanghai, lighting installations with LEDs are widely adopted in many national pavilions, demonstrating their unique charm in interior lighting and a promising future of development.

With the continuous growth of our consciousness of environmental protection, green, low-carbon and energy-efficient ways of life are getting increasingly popular and widely accepted. When it comes to interior design, we tend to adopt environmental-friendly materials and apply energy-efficient solutions in order to live a real low-carbon life. Concerning interior lighting design, in particular, we begin to attach great importance to energy-efficient lighting and other solutions that help save energy.

To come up with an energy-efficient interior lighting solution, firstly, we should consider how to incorporate solar energy in the interior lighting. Solar power is a natural source of lighting that does not involve any extra resource consumption. Moreover, it is a healthy and green source of lighting, which could greatly reduce human consumption of natural resources if developed and utilised properly. In addition, energy-efficient lighting devices are another aspect that deserves much attention. Apart from applying such devices to luminaire design, we should also take into account the application of new sources of energy, and innovative and high technologies, etc. to lighting design.

LED (Light Emitting Diode) stands out with a history of more than forty years, and it has been attracting worldwide attention in recent years. At the EXPO 2010 Shanghai, lighting installations with LEDs are widely adopted in many national pavilions, demonstrating their unique charm in interior lighting and a promising future of development.

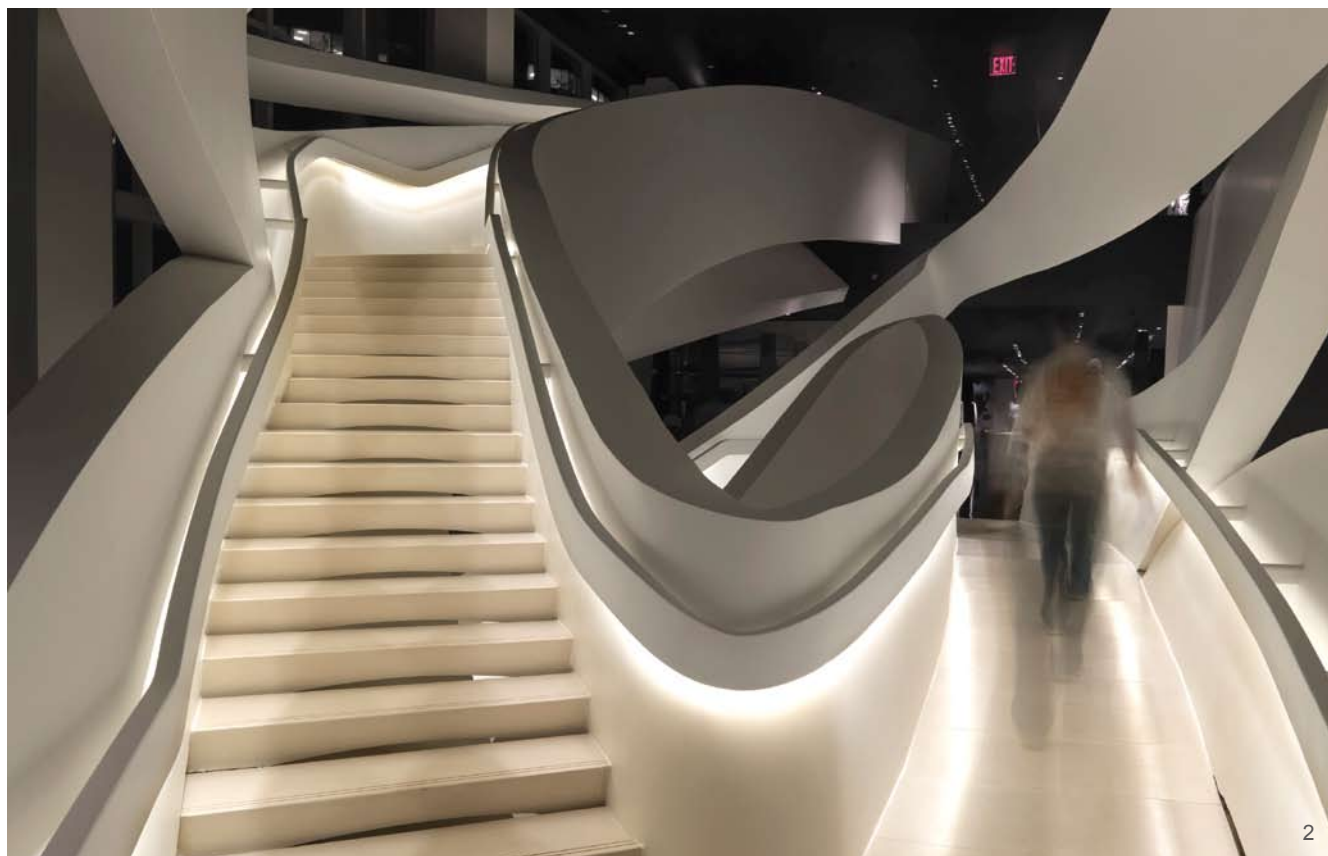
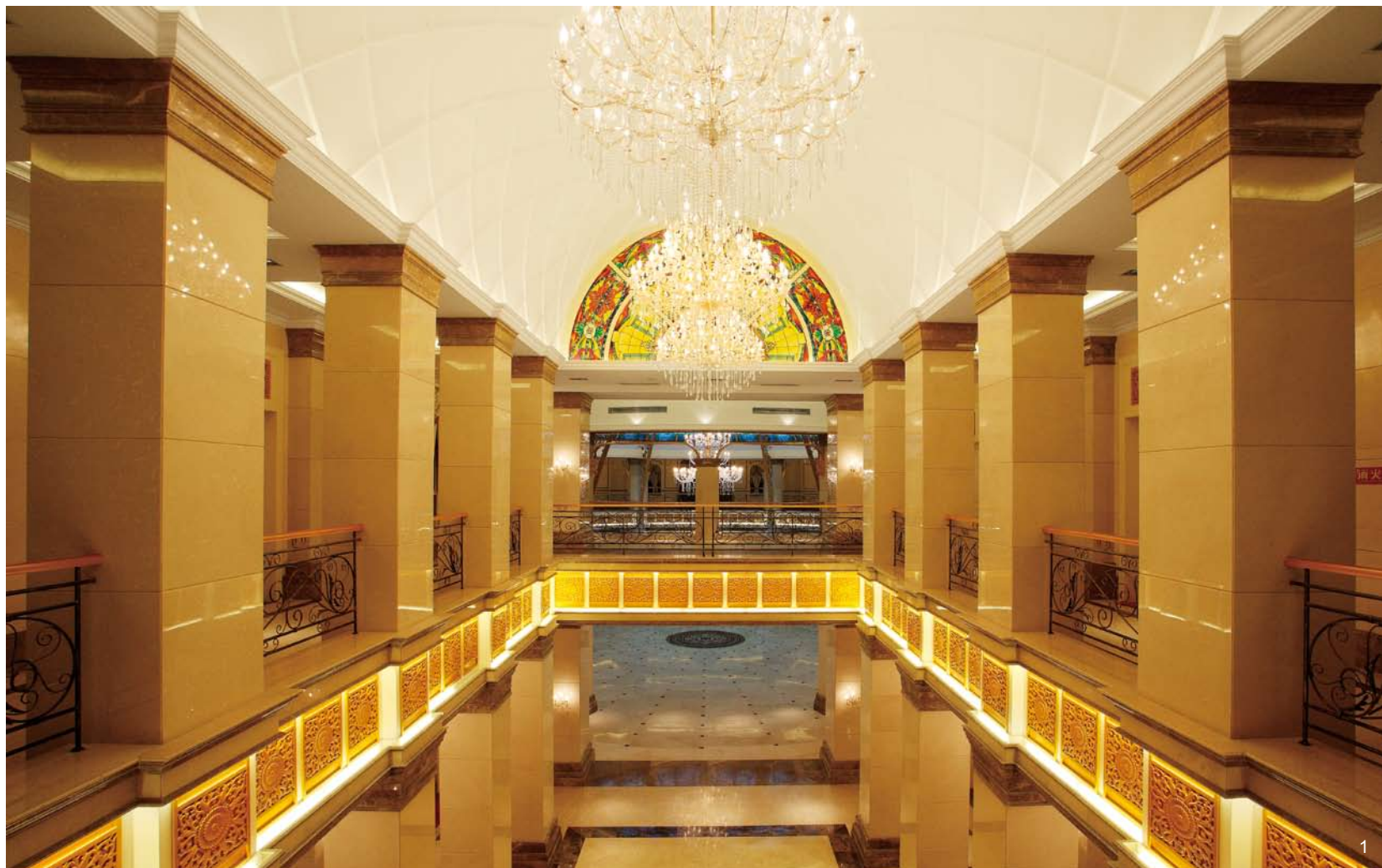
Currently, LED installations are widely applied in public buildings, in forms of down light, spot light, etc. As for offices and homes, however, its application is still quite restricted. LED, with many advantages such as good start performance, convenient light adjustment, easy control, vibration resistance, weather resistance, long operating life, and outstanding performance in environmental protection, surely enjoys a bright future in the field of interior lighting. Perhaps in a near future, we would happily welcome LED into our daily life.

随着对环境保护意识的增强，绿色、低碳、节能等生活理念被越来越多的人所认可和接受。在室内设计中人们更多的采用环保材料和节能设计方案，以便达到更明显的低碳生活。反映在室内灯光的设计中，人们更加注重节能灯光的应用以及节能手段的设计。

室内灯光的节能设计，首先考虑的是怎样巧妙地利用太阳光来为室内提供光亮。太阳光是天然的无需人为耗能的光源，而且又是健康、绿色的光源体，对于日光的开发和利用可以大大降低人们对于能源的消耗。其次，灯光的节能装置设计是需要考虑的又一个方面。节能装置除了灯具设计之外，利用新能源、将高新技术应用于灯光设计等措施都是需要考虑的。

LED（半导体发光二极管）有着40多年的发展历史，在近些年更是受到了广泛的关注。在2010年上海世博会期间，LED节能装置被众多国家的展馆应用，更是让人们看到了其在室内照明设计领域中的独特魅力及发展前景。

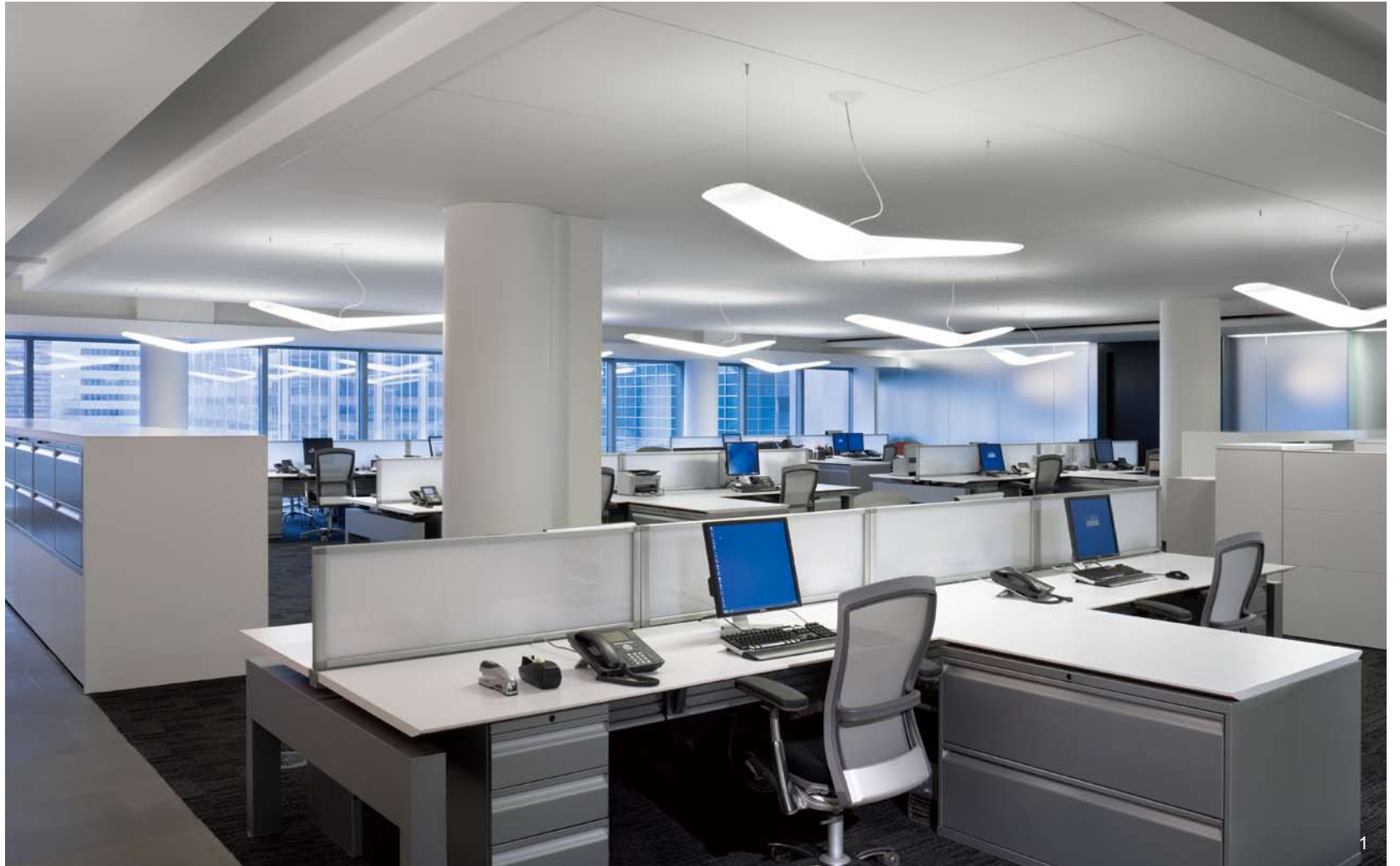
目前，LED照明装饰更多地被应用在公共建筑的筒灯、射灯等照明设施，而对于办公室、家居空间等场所的一般照明，应用仍然比较有限。但LED的启动性能好、调光方便、可控性强、耐震动、耐气候性强、寿命长、环保性能好等等优势，使其在室内照明应用的前景是无限广阔的，或许在不久的将来，我们就能够看到LED走进我们的生活。



1. Lighting design for a double-height lobby. The golden lighting belt creates an elegant atmosphere and is energy-saving at the same time.
2. The lighting belts hidden in the handrails of the stair provide sufficient illumination and effectively save energy.
3. Natural lighting is the most energy-efficient interior lighting solution.

1. 酒店大堂楼层间的照明设计，用灯带突出金黄色彩，制造高贵的同时也起到了节能的作用。
2. 隐藏于楼梯扶手的灯带设计，照明同时更有效地节能。
3. 利用自然光是最节能的室内照明方式。



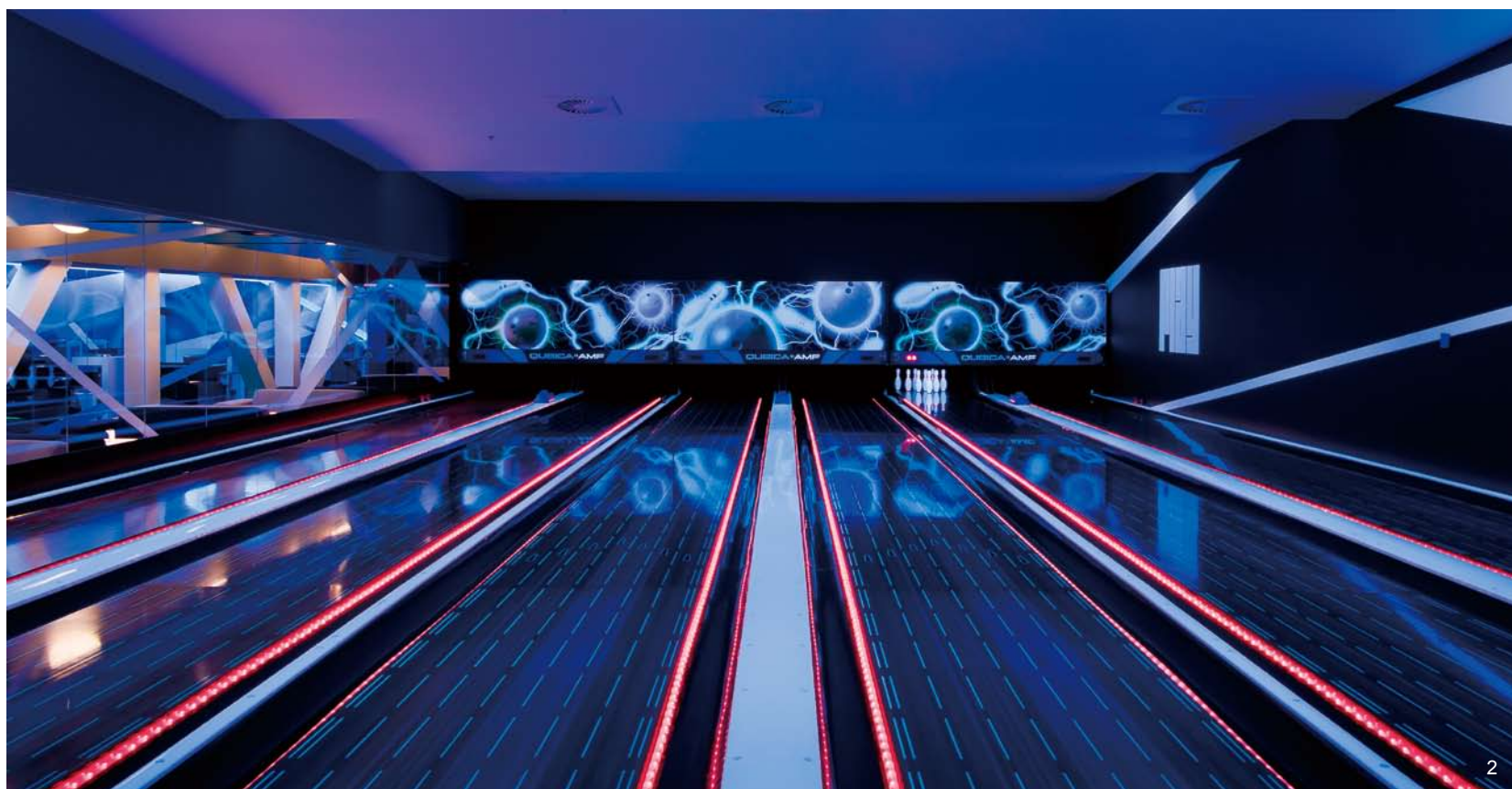
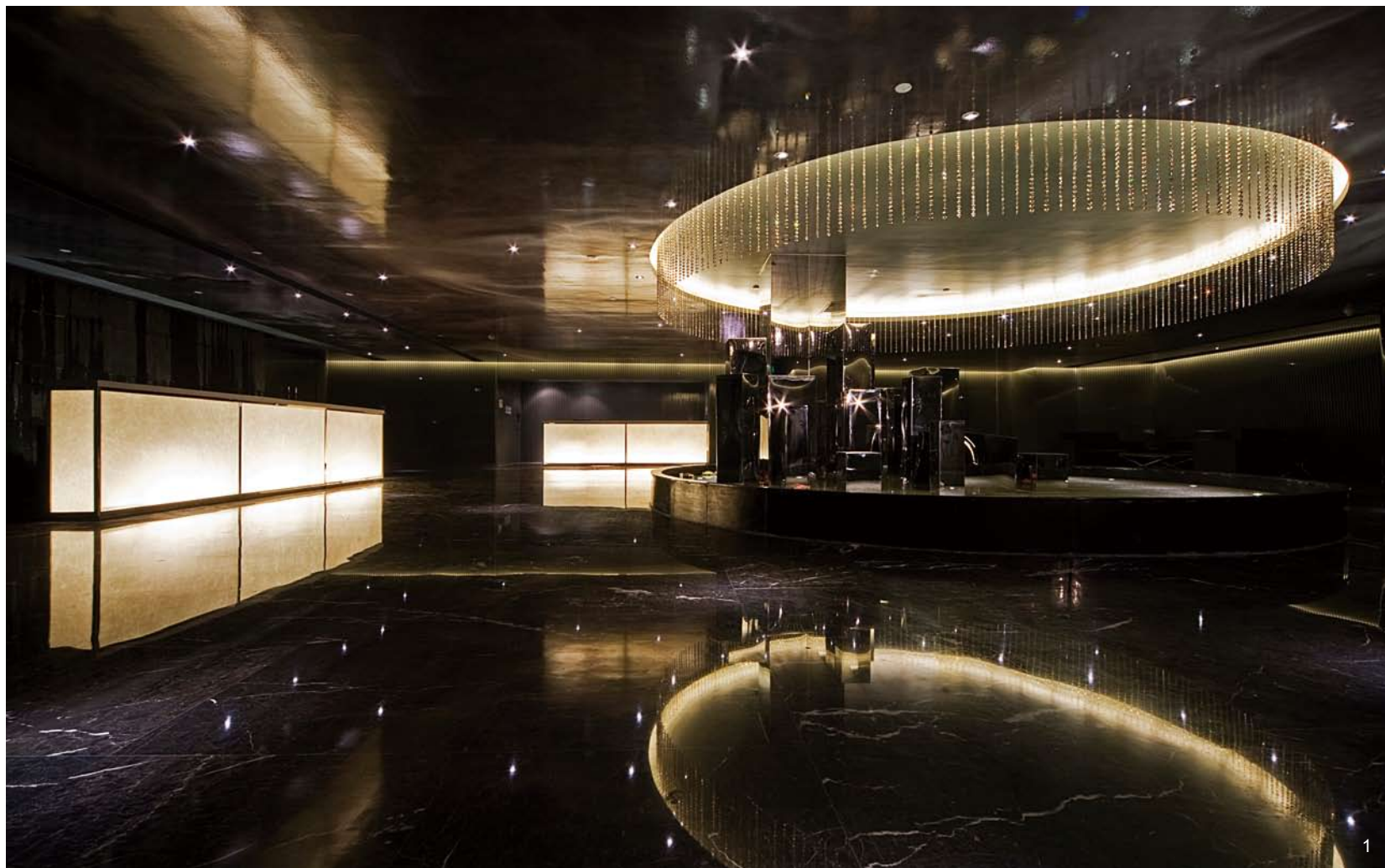




3

1. The skateboard-shaped pendant lamps enhance the vigour of the office, and the energy-saving lighting is green and healthy.
2. The table lamps are intensively placed. They illuminate the space interactively and energy-efficiently.
3. The lighting box in the parlour serves as an ornament and an energy-saving installation.

1. 办公空间的灯具的滑板造型为空间增添些许情绪，节能灯光的设计也更加绿色、健康。
2. 紧凑的台灯设计，使台灯之间互相辉映，进而在照亮空间的同时起到节能的作用。
3. 会客区的灯箱造型设计，既是装饰也是节能装置。





1. In the slightly dark space, the lighting zone defines a central eye-catching exhibition area.
2. LED technology is used in this recreational space, defining different areas and offering a unique visual effect.
3. The lighting belts in the corridor decoratively define the areas in it.

1. 略显黑暗的展示空间中的区域灯光设计及其视觉效果。
2. LED技术在休闲空间的应用及其区域划分功能和视觉效果。
3. 走廊的灯带设计，划分区域的同时增添装饰效果。





1. The lighting circles around the room illuminate the space and create a certain ambience. Meanwhile, the idea of energy efficiency is embedded.
2. In the restaurant, the lighting is energy-saving and at the same time brings out a comfortable atmosphere, which is both environmentally friendly and elegant.
- 3.4. The lighting in the restaurants highlights the table tops only, creating a dim and hazy atmosphere. It is energy-saving, and more importantly, impressive for the peculiar taste.

- 1.用四周圆形的灯光来为空间增添照明和渲染情调的同时，更有效地表达出节能的理念。
- 2.将节能措施与渲染空间情调相结合，创造一个既环保又雅致的空间。
- 3.4.只强调桌面的灯光照明，从而渲染出一个低沉、朦胧的视觉空间。节能的同时，人们更享受的是这份情趣。





1. Lighting cast from the washroom to the bedroom. The two areas are thus defined; meanwhile, the bedroom is endowed with a bit of romantic air.
2. The lighting belts in the corridor not only define the corridor area, but also deepen the depth of focus.
3. The walls of the restaurant are particularly designed to conceal lighting devices, offering an unusual visual effect.

1. 洗漱室的灯光从门口射进卧室，分割空间的同时营造些许浪漫。
2. 走廊中的灯带，不仅能够限定走廊的区域，同时能够制造一种视觉的景深感。
3. 隐藏于墙壁造型内的灯光设计凸显餐厅的视觉效果。







3

1.2. The lamps play a decorative role. The delicate lighting, however, is realised with energy-efficient installations, completing the environmentally-friendly ornaments.

3. The sparkling lights on the ceiling resemble twinkling stars on the sky. The ingenious design is both artistic and energy-efficient.

1.2.空间中的主要灯具设计更多地扮演着装饰的作用，但其采用的点点细小的灯光设计确实采用了节能的装置，既然是装饰，还是节能更健康。

3.漫天的星光将空间辉映成趣，巧妙的构思，既节能又美观。







1



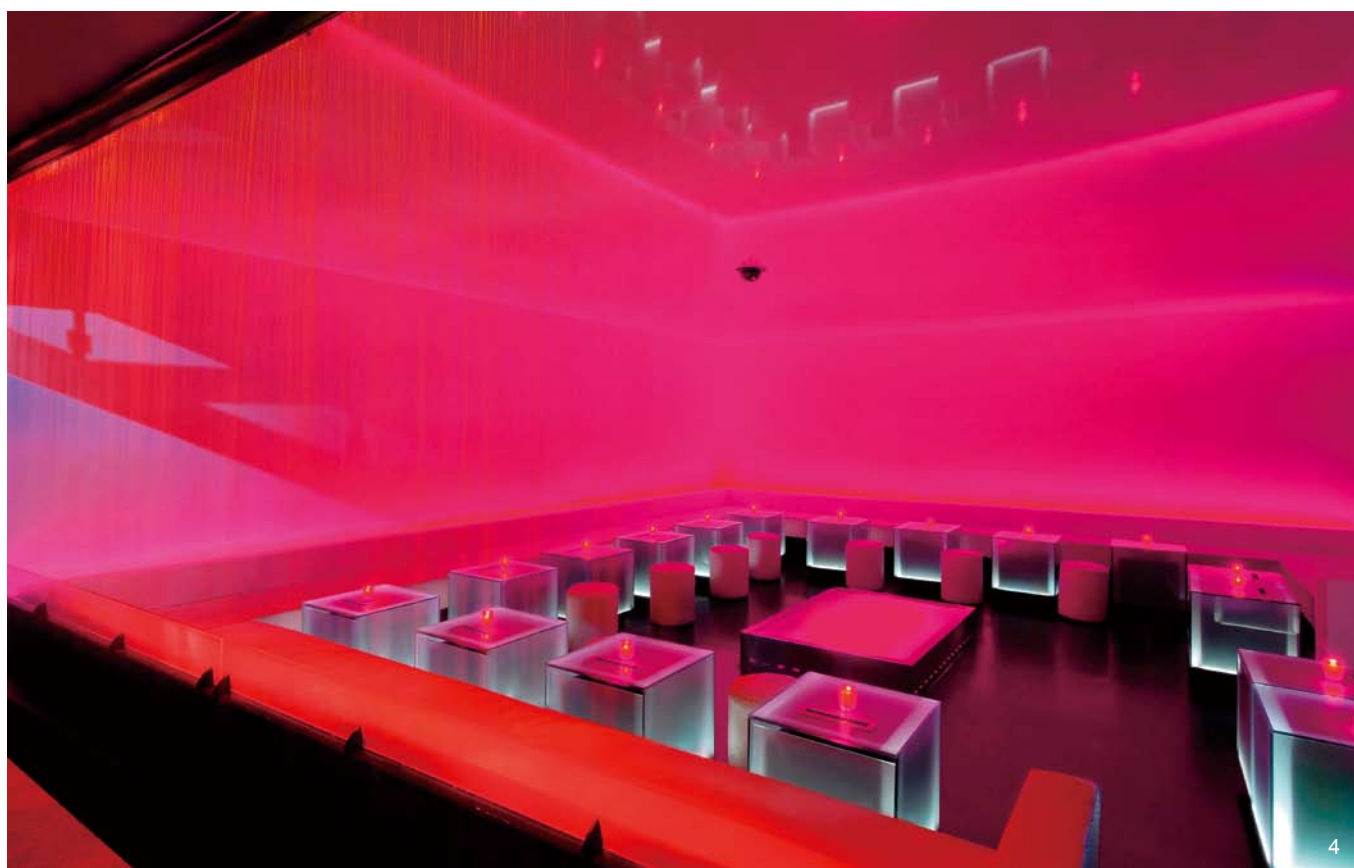
2



3

1. Various sources of lighting complete the warm and elegant dining environment.
2. The unusual combination of rosy pink and light blue offers a unique visual experience where warmth and coolness are mixed together.
3. The lighting enhances our perspective towards the depth of the space as well as its elegance.
4. Everything is immersed in a red world which is oddly warm and cool at the same time.

1. 空间没有绚丽的灯光却依然能够渲染出淡雅的气息。
2. 粉红遇到淡蓝，产生出温暖与清凉的视觉碰撞。
3. 灯光设计制造出视觉上的远近效果，同时烘托出空间的雅致。
4. 灯光设计将整个空间笼罩在红色的世界，温暖而又清凉。



4







1. The sparkling table forms a sharp contrast with the dim circle lighting belt on the ceiling, offering an unexpected visual experience.
2. Indirect lighting is adopted here, where lighting belts and colours are mixed to produce a certain visual impact.
3. The lighting belts on the ceiling of the auditorium are intended to contribute to a state-of-the-art visual experience.

1. “发光”的桌子配合屋顶被弱化的圆形灯带形成强烈的反差，进而制造出别样的视觉效果。
2. 空间采用间接照明设计，利用灯带和色彩的混合来营造视觉效果。
3. 放映厅的顶部灯带设计，来表现理想的视觉效果。



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